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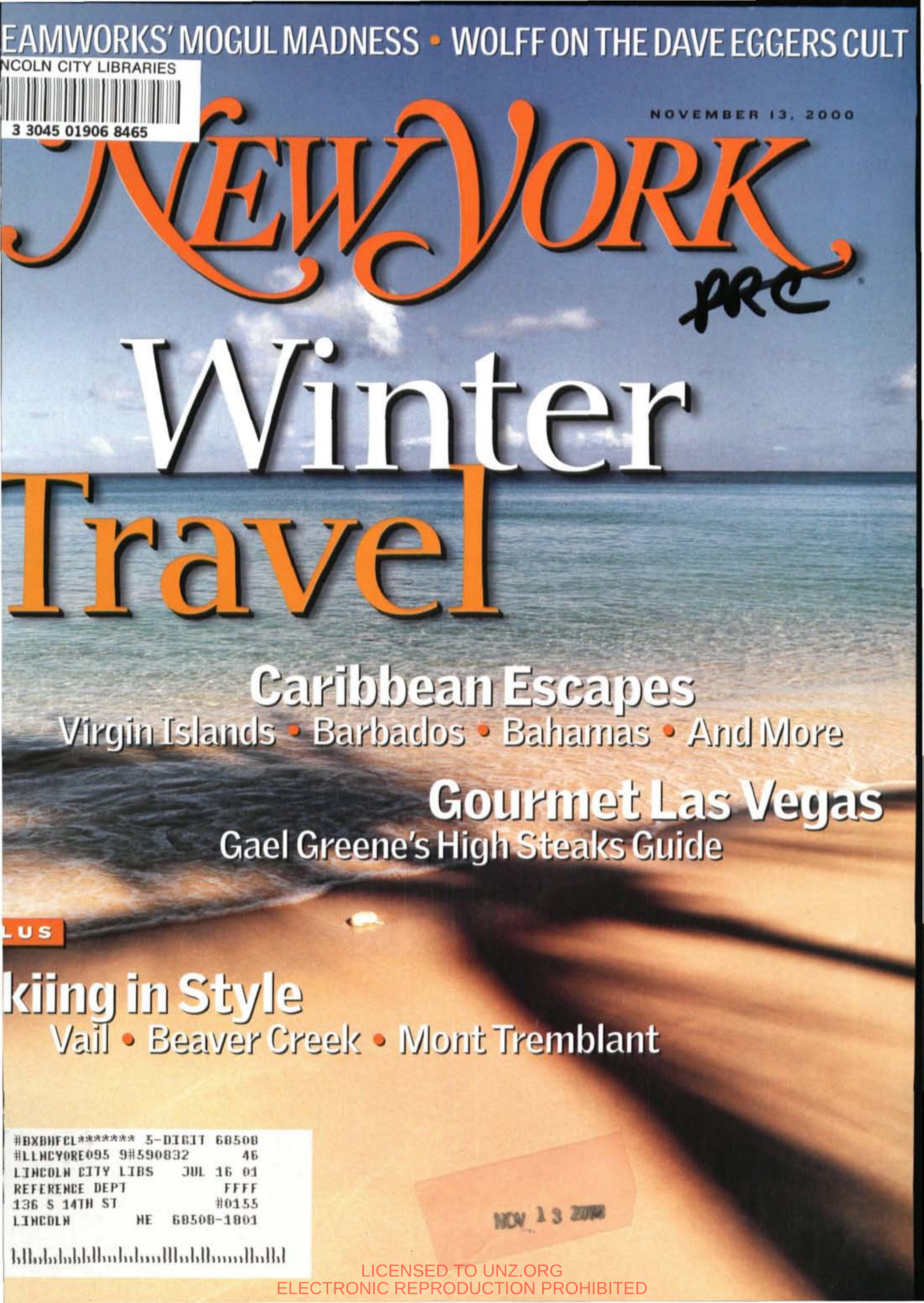

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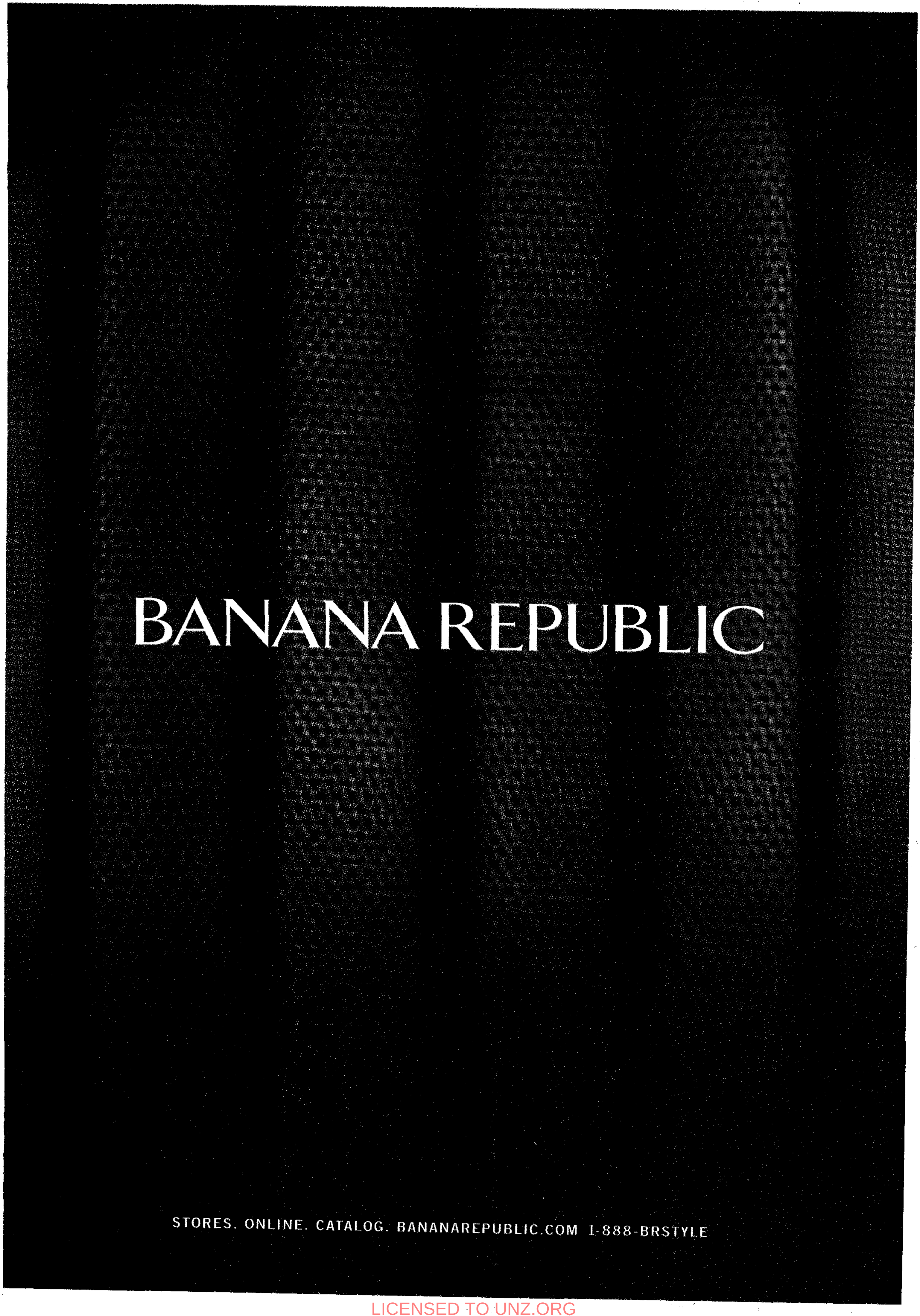
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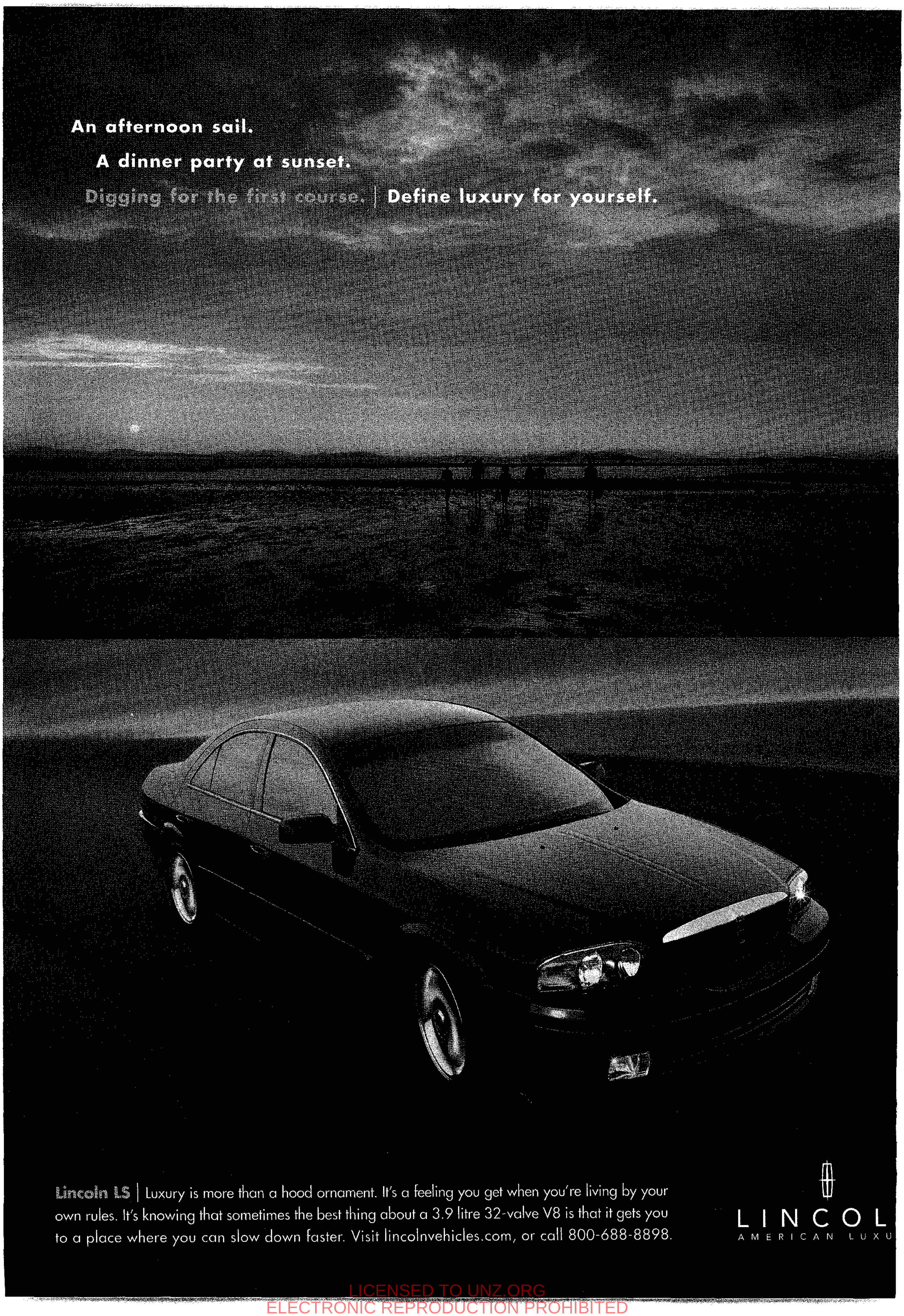
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Content

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Letters

Intelligencer: Beth Landman Keil and Ian Spiegelman

Scene: Patrick McMullan

Gotham

Dr. Jarvik's plastic heart: better the second time?

Real Estate: Carl Swanson

I'm Right, You're Wrong: Ed Koch and Al D'Amato

Style

Columns

Media: Michael Wolff
The media republic of Dave Eggers

Hollywood: Rachel Abramowitz
DreamWorks' micro-managing method

Best Bets Jane Spencer

Sales & Bargains: Shyama Patel
Purse pros who make old bags new

Web Watch: Hillary Rosner
Do-it-yourself sites on home repair

Cue Best of the Week

Critics

Movies: Peter Rainer
Bagger Vance's *faux*-Zen idiocy; *Charlie's Angels'* spandex fun

Theater: John Simon
The Full Monty's new clothes

Art: Michael Brenson
Adrian Piper's critique of pure race

Architecture: Joseph Giovannini
Cooper-Hewitt's fascinating chairs

Dance: Tobi Tobias
ABT's embarrassing fall season

Television: John Leonard
Unconvincing O.J.; a new Napoleon

The Underground Gourmet: Robin Raisfeld and Rob Patronite
Two old-world Italians

Restaurants: Adam Platt
Pipa's happening tapas

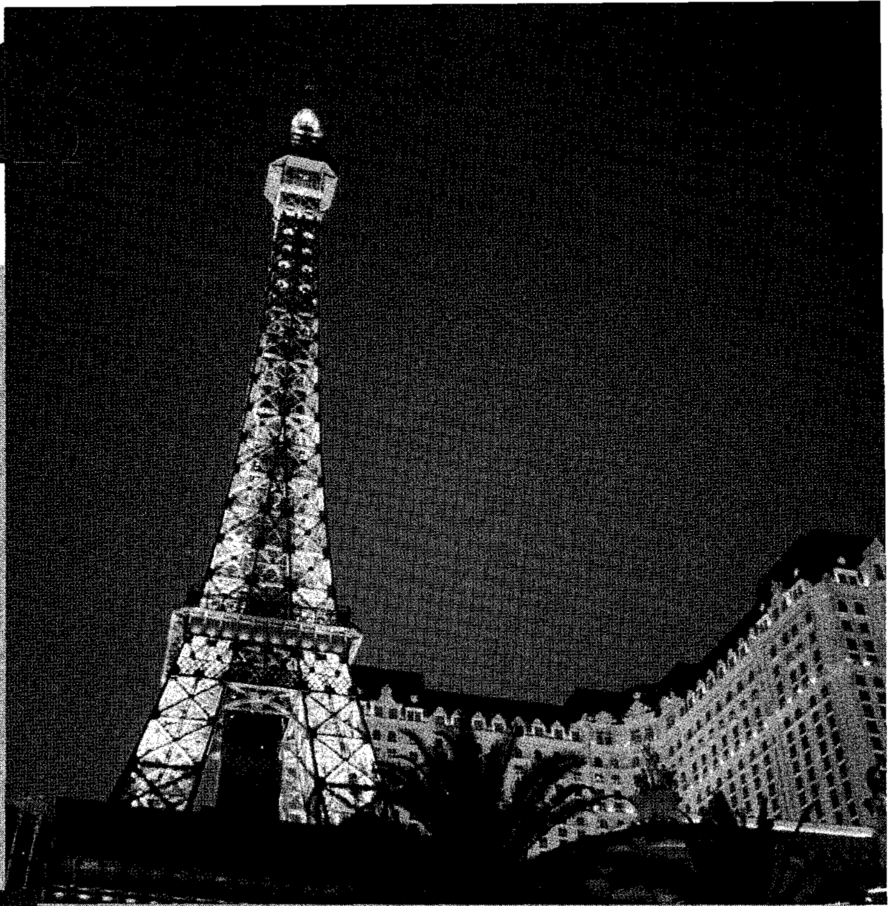
Pop Music: Ethan Brown
Only the best from Outkast; lazy Jay-Z

Listings

Classifieds / Personals

'Cue' Crossword: Maura B. Jacobson

Guardian Crossword



> "From a distance, the **Paris Las Vegas is brilliant**, with its half-size Tour Eiffel. Inside, not even Monet-inspired carpeting masks the relentless whine of slot machines."
>
> —Gael Greene, page 44

34 Great Escapes

Survivor **George Kalogerakis** tests his sporting (and cultural) prowess on four tropical islands—St. John, Barbados, Anguilla, and the Dominican Republic. • **Viva Vegas** Can a Manhattan gourmande who doesn't gamble find culinary happiness amid the clang of the slots in Las Vegas? **Gael Greene** comes back a winner. • **Rocky Mountain Higher** Two years ago, eco-terrorists tried to burn Vail (in fact one of the more environmentally sensitive ski resorts) back to the Stone Age—and on its ashes has risen a resort that's even more of a skiers' paradise. **Daniel Kunitz** reports. • **Canada Goosed** Why are some powder powers thinking of flying north this year? **Ethan Smith** discovers why at Mont Tremblant (while sampling the caribou and polishing up his French between runs).

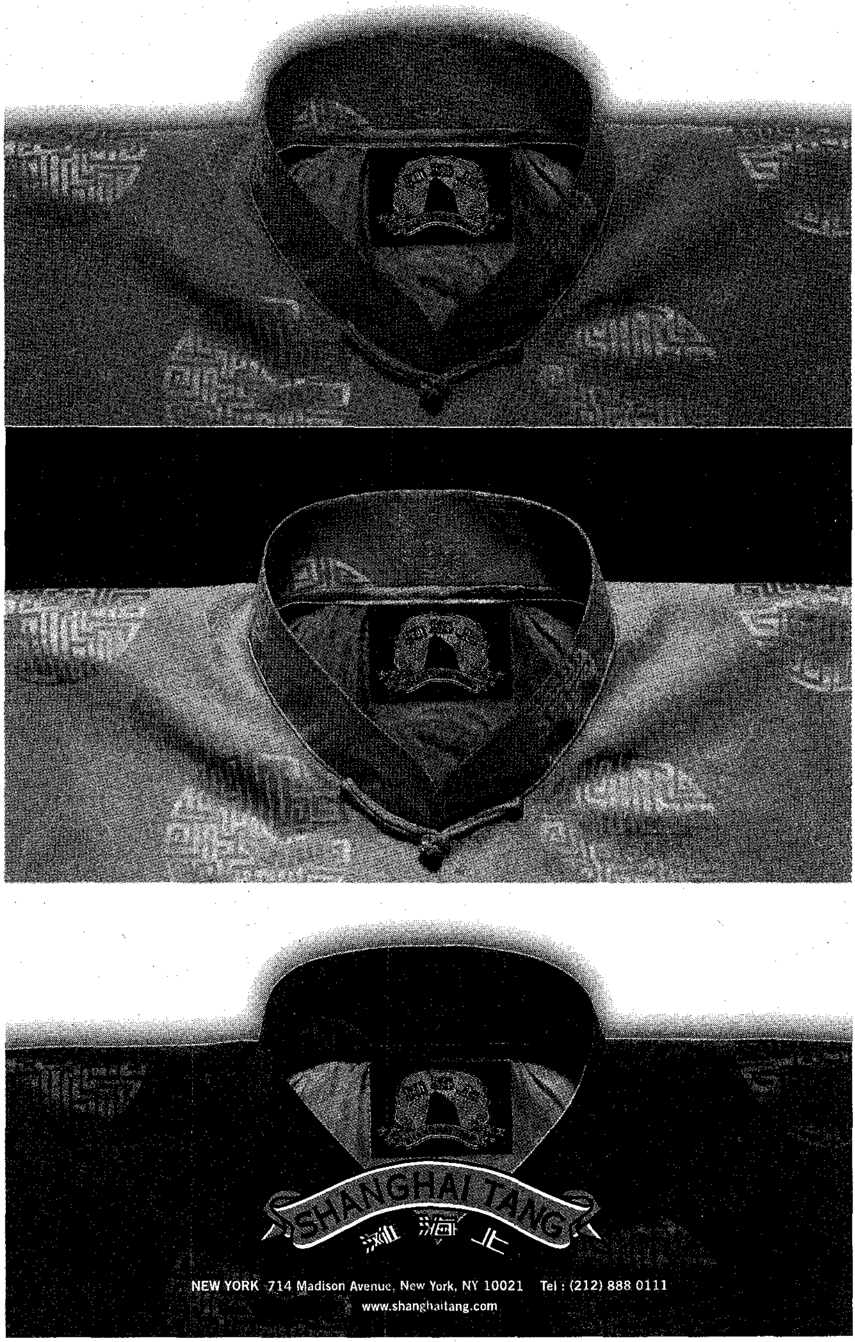
60 The Artful Lodgers By Alex Williams

A Ramada Inn in Newark isn't the typical way to start a career as a high-profile celebrity hotelier. Still, with their upcoming $32 million Chambers Hotel, designed by David Rockwell and featuring the kind of edgy art more typical of P.S. 1, Ira Drukier and Richard Born are the unlikely peers of Ian Schrager and André Balasz.

COVER: PHOTOGRAPH BY ROB HOWARD.

Photograph by Matthias Clamer.

ume 33, Issue 44



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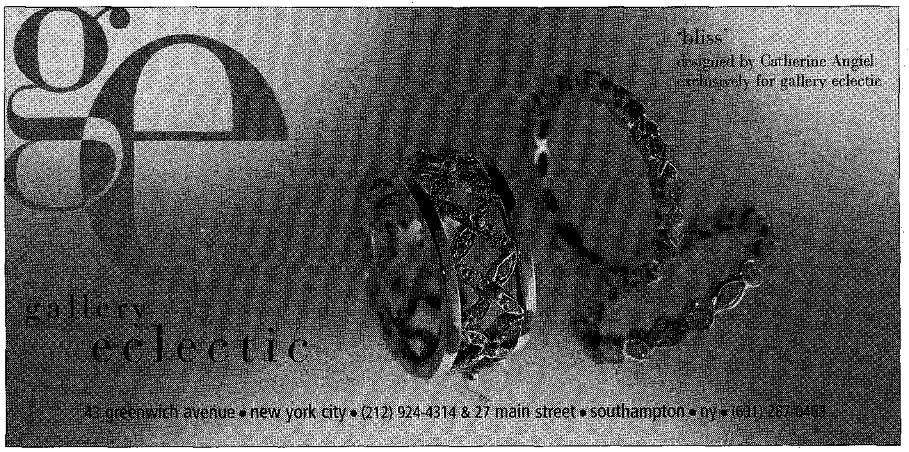

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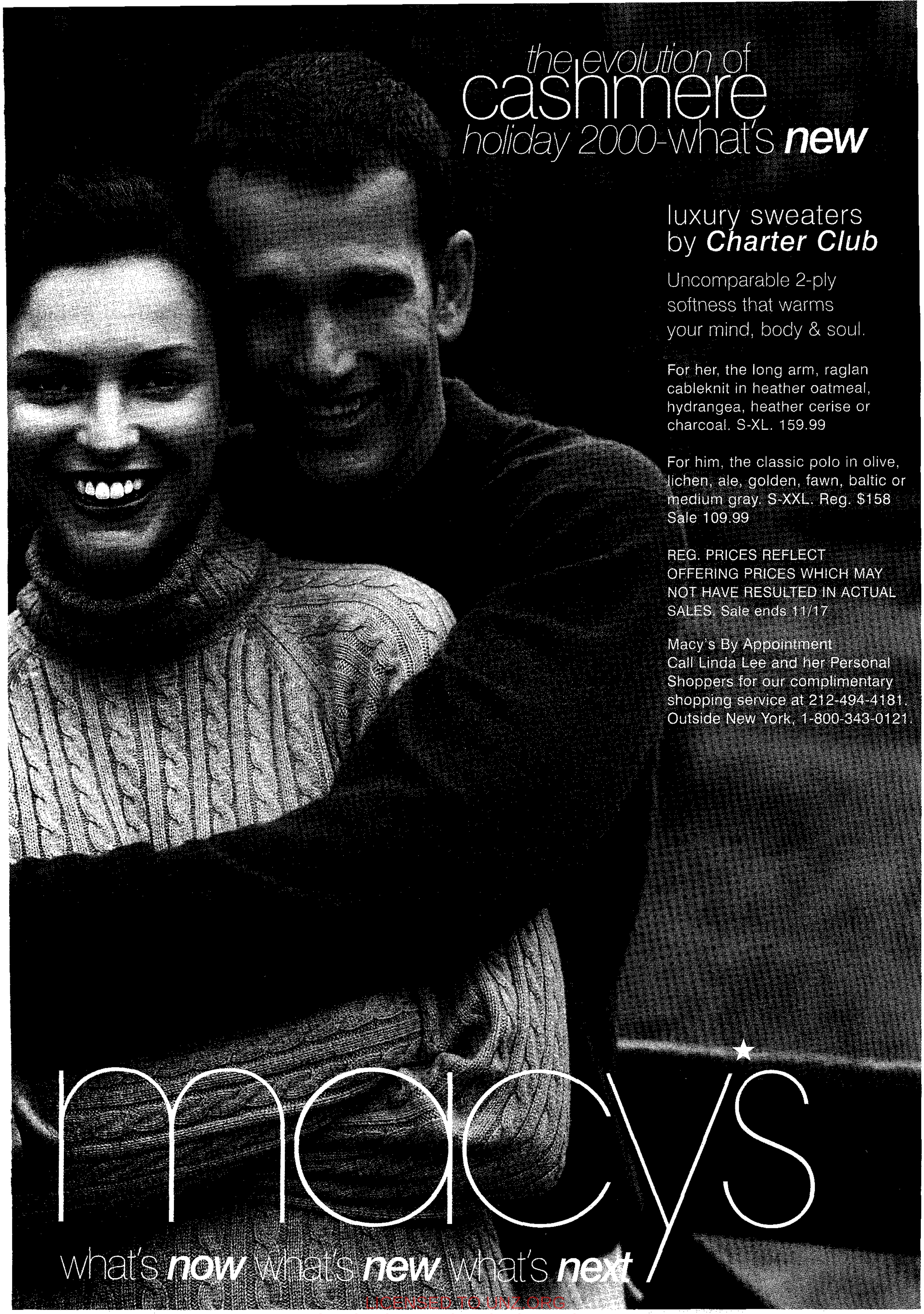
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Letters

> To your credit, you've avoided becoming a slick, antiseptic marketing piece like other city-centric publications.
>
> —Jason Paskowitz

Just My Type

New York has always been the best in terms of readable magazines. Thanks for making it better—not worse! I admire art direction that is reader-friendly and stylish. It's a funny world we live in when we assume that "improvements" will ruin things. You've restored my faith.

Michael Shepley, MAPLEWOOD, N.J.

My wife and I have been ambivalent about our subscription to *New York* for years. We always enjoyed the content but were consistently put off by what we thought was a messy and difficult-to-read format. Well, all that is over now. Thanks so much for the new and infinitely improved design. It makes all the difference in presentation and ease of reading. Congratulations to all involved in such a singular achievement!

Paul Davis, BROOKLYN

While paging through the October 23 issue, I kept looking to the top of the page for the special-advertising-section header, figuring I must have been holding a travel brochure, or perhaps a banking-services pamphlet—the opposite of "exciting." As if there weren't enough pandering to the tastes of businessmen and tourists in our culture. "New look"? Well, yes, it's not what it used to be. But "fresh"? I think not.

Morrie Gold, SEATTLE, WASH.

Congrats on your new look, feel, and functionality. Your old look increasingly reminded me of the cheesiness of the early eighties, the period from which I believe it originated. To your credit, you've avoided becoming a slick, antiseptic marketing piece like other city-centric publications or, worse, a cutting-edge, word-of-mouth publication read by only the most in-the-know 22-year-olds. Of course, you're still in the nasty habit of printing the same names over and over again—Puffy and Giacchetto are now as worn as, say, Perelman was a few years ago—but things are looking up.

Jason Paskowitz, FORT LEE, N.J.

Bravo! Love your new look. Much easier to follow and just plain nicer-looking! I know you'll get complaints (as you did with your last revamping), but this is great! Pay no attention, as people tend to hate change, even when it's for the better!

Greg Comeau, MANHATTAN

I'm all for changing with the times and updating an image, but in the case of *New York*, I ask, "Why fix it if it ain't broke?" I love Mondays, when I run to the mailbox to get the newest issue, but this week, I noticed something was amiss. Like all new things, this will take some getting used to—right down to the crossword puzzle (a weekly staple for me). In a city where the only constant is change, it was comforting to have the same old magazine greet me at the start of each week.

Karen Gendal, MANHATTAN

You've Got Male

I have news for Anonymous: Smart women in this city are just as disgruntled ["Girl Trouble," October 23]. We long for Mr. Middles—men who flash their wit rather than their wallet, who have more conviction than things to prove. The problem with the women you describe goes for the investment-banker types who pursue us as well: They all want someone interesting yet are unwilling to acknowledge the co-dependence that arises when the prop on their arm is interested merely in their body or bank account. I would be the last to deny the merits of either; it's the co-dependence I have a problem with. You, sir, have standing invite to our next dinner part

Elida Fenske, MANHATTAN

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Met Life

Although the aim of Chris Smith's art cle about the Mets was not to discu their history, his reference to the fa that they have had only one domina season makes it appear as if we ha nothing to look back on as Mets fa ["Are the Mets Cursed?," October 2 The Davey Johnson era lasted throu the mid-eighties, and they never fi ished worse than second place under h reign. That may not be considered a d nasty, but it's a pretty good run neve theless. No one ever said being a Me fan was easy, but to claim the team h been cursed is inaccurate.

Jay Friedlander, MANHATTAN

Teacher's Pet

We can't believe you described *Head the Class* as "slapstick seasoned wi stupidity" ["Television: Fast Times," John Leonard, October 23]. *Head of t Class* was about brilliant, overachievi New York City high-school students an advanced-placement class. Our ki discussed poetry from Andrew Marv to T. S. Eliot. We produced two episod in the Soviet Union, and two at t Space Center in Houston, about o kids' getting a science project aboard t Shuttle. We assembled a student sy phony orchestra so one of our characte could play the Dvořák cello concert Our students were not dumb co foils; they were bright, ambitious ki who felt "freakish" because of their i telligence and interests. The aim of t series was to show that with the help a terrific teacher, they were headed great things. In the context of a lig classroom comedy, *Head of the Cl* said it's *okay* for kids to be passion about art, literature, politics, and s ence. Most important, however, t show was funny.

Michael Elias and Rich Eustis, LOS ANGELES, C

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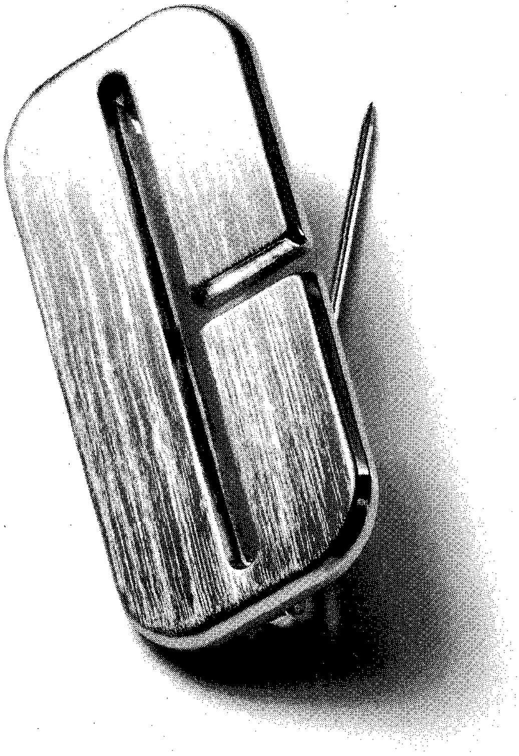

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Intelligencer

/ Beth Landman Keil and Ian Spiegelman

Traffic Hits the Beltway

We've gotten used to Hollywood types like **Michael Douglas** sticking their chiseled profiles into the world of politics, but now a host of senators is looking to get in on glam screen action. Washington's Finest—including **Orrin Hatch**, **Don Nickles**, **Barbara Boxer**, and **Harry Reid**—have agreed to play themselves in **Steven Soderbergh**'s upcoming film *Traffic*, starring Douglas and wife-to-be **Catherine Zeta-Jones**. The pols' celluloid moment occurs at a cocktail party in honor of Douglas's character, the newly appointed drug czar. But where were such naturals as **Ted Kennedy** and **Bob Kerrey**? "They wanted to be in the film, but they couldn't work it out with their busy schedules," says a rep for the film. And where were *their* priorities?

ourtney Love:
ı the Hole?

ondering why **Courtney**
ve was a no-show at *Glam-*
r magazine's "Women of
e Year" awards a couple
eks ago? Perhaps she had
thing to wear. According to
A.-based sources, Love has
en stiffing her stylists,
using some West Coast
encies to refuse to serve
r. One of the sources tells
that "a group of agencies
s banded together. We
n't help her until she pays
r bills." The frustrated
urce has given Love's
me-phone number to a
llection agency in hopes of
taining payment for out-
nding bills, and
tes that the sums
question are for
vices related
promotional
pearances,
usic videos,
d personal
opping over the
st year. After
ve's rep was contact-
a barrage of stylists and
dio execs phoned us in the
ger-actress's defense.
ourtney is great to work
h and nothing but profes-
nal," insists stylist **Denise**
ira. And a rep from Uni-
sal says that a bill which
s referred to a collection
ncy was only unpaid be-
use the stylist had vastly
rcharged—and that Love
d part of those charges out
ıer own pocket.

u Can't Afford to
ıter *This* Dragon

sium is as far as . . . the
t person who can dig up
5 million. At least that's
at **Francesco Galesi** is asking for his own personal "Elysium," a 9.5-acre Southampton estate most famously known as "Dragon's Head." The real-estate developer first bought the sprawling manse—which has sixteen bedrooms, eighteen baths, and a shark tank—in 1992 for a mere $2.3 million. Built by Henry F. DuPont in 1926, it became notorious when **Barry Trupin** purchased it in 1979, gave it the spooky name, and turned the house into what has been described as "the Sleeping Beauty castle on a bad acid trip." Elsewhere on the beach, New York City entertainment attorney **Jeremy Nussbaum** and his wife, **Charline Spektor**, are buying two BookHampton shops from entrepreneur **Hal Zwick**, who says the deal should be final by January. It's just good to know there'll be another lawyer making money in the Hamptons next summer.

Trouble in Shanti Town

Negative energy is permeating the city's top yoga studios. Devotees of Yoga Zone, favored by such celebs as **Sting**, **Marisa Tomei**, and **Mary-Louise Parker**, are torn over the recent departure of husband-and-wife teaching team **Lisa Bennett-Matkin** and **Charles Matkin**. The studio's directors were nervous about the duo's devout following, says a source, who explains, "It was a control issue." But Yoga Zone co-owner **Alan Finger** did not "feel comfortable" commenting on the couple's reason for leaving, and Bennett would only say that "it was time to move on." The Matkins have toted their mats to Haelth, where they are overseeing the department of mind-body therapy. The vibes are equally bad at **Christie Turlington**'s shanti of choice, Jivamukti, where star instructor **Adrienne Burke** abruptly left when, she

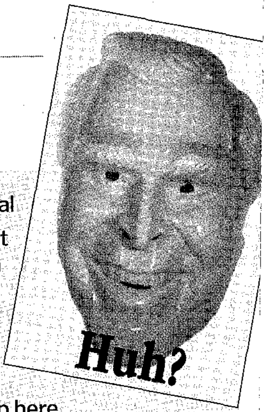
Another Day That Will Live in Infamy

Given **Ben Affleck**'s nascent star power, it should come as no surprise that some of Hollywood's brightest starlets are doffing their panties to be in his new film *Pearl Harbor*. Affleck's co-star **Catherine Kellner** tells us that on the first day of shooting in Hawaii, she and castmates **Kate Beckinsale**, **James King**, **Sara Rue**, and **Jennifer Garner** were standing on the deck of a ferry, awaiting a glamorous helicopter shot, when they were asked to remove their underwear. "We were wearing 1941 period costumes, and the way the wind was blowing our skirts against us, you could see the seams of our underwear," explains Kellner, who can be seen next month in Arrow Films' *Restless*. The fun wasn't over yet, though: As the chopper flew in, it blew the actresses' dresses up over their heads—with director **Michael Bay**, producer **Jerry Bruckheimer**, and 150 wide-eyed cast and crew members taking in the sights. What's more, no one had bothered to swab the deck, Kellner reports, "so everything in Christendom flew right in our faces—including nails. Our eyes and teeth were full of black soot." Kate Beckinsale handled the incident with classic Brit reserve, says Kellner: "She turned to me and said, 'I shall always remember this as the day I lost my mystery.' "

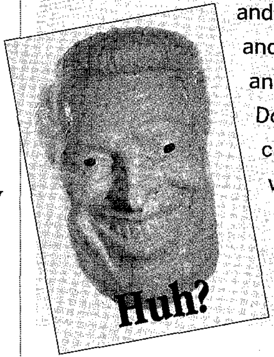
graphs: from top, Walter Weissman/Globe Photos; Robin Platzer/Twin Images.

says, the management did not fulfill a verbal agreement about how much they would pay her for opening the center's uptown outpost. Soon enough, however, the studio was sending Burke a barrage of Zen-infused messages, telling her she always has a place to teach. "They knocked me down and then asked me to come back," snipes Burke, who now teaches one day a week at Chelsea Piers. "The directors are more interested in money than well-being." The owner of Jivamukti could not be reached for comment.

David Byrne: Sort of Making Sense



If you need to know what **David Byrne** thinks of this election's presidential offerings, just look up. *Intelligencer* has learned that those odd posters that have been popping up all over town featuring photos of masks of **Al Gore** and **George W. Bush** above the line HUH? are the brain-fruit of the former Talking Head himself. While a source at Byrne's office confirmed that the musician-artist-filmmaker created the posters and that "a couple thousand" of them had been put up here and in Los Angeles, Byrne himself was unavailable for comment. He did talk abo
another of his projects recently, at the premiere party for *Calle 54* at Jimmy
Downtown. For over a decade now, Byrne has been photographing surveillan
cameras around the country, and the mission is often fraught with danger.
worry about these cameras so much that when I take their picture I try not to g
too close. It's like the camera is alive and I don't want to irritate it," he sa
Humans can get irritated by him, too. "All the time, store owners freak out a
think that I'm casing the joint for a robbery," he claims. "Sometimes they wa
to attack me physically." Same as it ever was?



Hoteliers Break New Ground

Mercer hotel owner **André Balazs** has finally found a location for his second downtown hotel. As we reported last month, he (along with partners **Curtis Bashaw** and **Craig Wood** of Cape Advisors) has been hunting for a spot for a Manhattan outpost of his gently priced West Hollywood hit the Standard—and will be breaking ground this spring on Lafayette Street just south of Spring Street. Meanwhile, Balazs and Island Outpost owner **Chris Blackwell** are expanding their empires into cyberspace. The two hoteliers have joined forces with **Laurent Vernhes** and **Michael Davis**, two former general managers of the hip design firm Razorfish, as well as **Kim Taipale** of the Stilwell group, to help finance Tablet, an online company that will link travelers with hot properties around the globe. Tablet, which will use the Internet address www.tabletonline.com, will launch early next year. Is it a conflict of interest for hoteliers to invest in a site that recommends hotels? Balazs says no. First, they don't rate the hotels; they just provide links. And, he says, "none of these hotels compete with each other—they all have different personalities. Our goal is to provide an intelligent listing so the sophisticated traveler can choose."

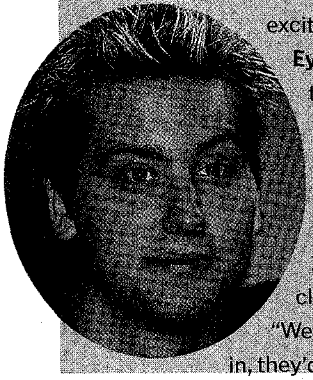
Licari's Hair-raising Run; Zaks's TV Fun

MARATHON MAN: Louis Licari, owner of the eponymous salons in New York and Beverly Hills, is pumping much more than a curling iron. The colorist-to-the-stars was planning on pounding the pavement yesterday in the New York City Marathon—but that's a mere walk in the park compared with his next challenge. After training for five years, Licari plans to participate in next October's Ironman triathlon to commemorate
his 50th birthday. "It has al
ways been my goal to do it
that year," says Licari, who
opts for a 2.4-mile swim, a
112-mile bike ride, and a
26.2-mile run. He credits h
coach, three-time Olympia
Michael Gostigian, with
helping him excel at all thr
events. We hope he wins by
more than a hair.

SMALL-SCREEN ZAKS:
Former movie stars aren't t
only people making the lea
to network TV this season.
Veteran Broadway director
Jerry Zaks recently made h
small-screen debut, helmin
an episode of the upcoming
NBC sitcom *Kristin*. The show stars Tony award winner **Kristin Chenoweth**, whom Zaks directed on Broadway last year in *Epic Proportions*. Zaks is also n
stranger to the sitcom's cre
ator, **John Marcus**: Marcu
once called on Zaks to dire
a pilot for a network projec
that didn't get off the grou
Hopefully, *Kristin* will hav
better luck; Zaks says he'll
return to the set in Decem
to shoot another episode.

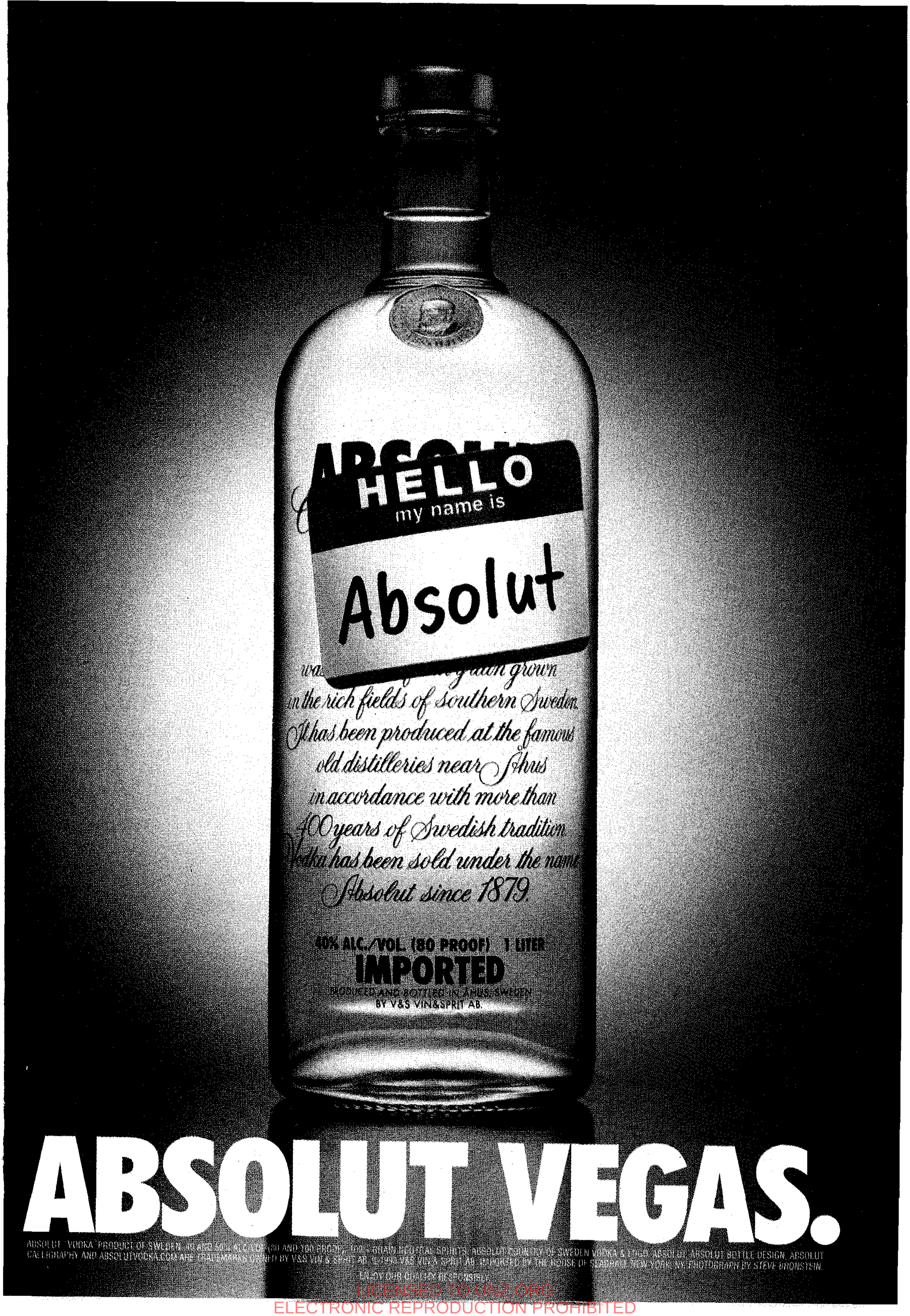
Additional reporting by Abbey Goodman and Paig Herman.

'N Sync-er Attaches Strings to Club



Seems like every time we blink, those boys from 'N Sync are up to something new and exciting. This time it's **Lance Bass** opening a dance club in town. One51 co-owner **Eytan Sugarman** tells us that he's partnered with the young dreamboat and they're currently choosing between two locations in midtown to open a nightspot. According to Sugarman, one of the prospective locales is currently an active club, so you can start placing bets as to which nightlife impresario is looking to sell out. The venue, says Sugarman, will feature different rooms for different types of music and live shows, and will accommodate about 2,000 people. The pair hope to sign a deal by the end of the year and get their club opened by early summer 2001. As for their door policy, Sugarman says, "We're not big on that whole velvet-rope thing." And if they want Bass's fans to come in, they'd better not be big on that whole 21-and-over thing.

Photographs: from top, courtesy of Todo Mundo (2); bottom, Walter Weissman/Globe Pl


HELLO
my name is
Absolut
was … grain grown
in the rich fields of southern Sweden.
It has been produced at the famous
old distilleries near Åhus
in accordance with more than
400 years of Swedish tradition.
Vodka has been sold under the name
Absolut since 1879.
40% ALC./VOL. (80 PROOF) 1 LITER
IMPORTED
PRODUCED AND BOTTLED IN ÅHUS, SWEDEN
BY V&S VIN&SPRIT AB.
ABSOLUT VEGAS.

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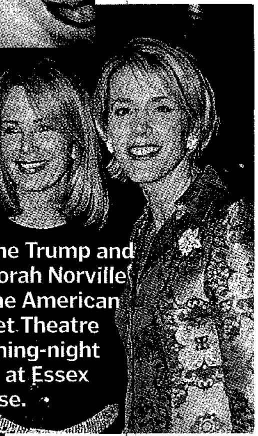
Scene

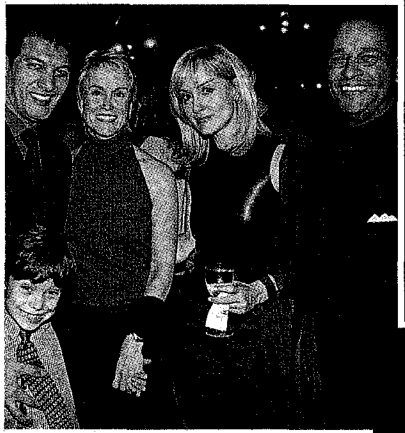
Donovan Leitch, Kirsty Hume, and Ione Skye at Serena.

Prince Ernst, Princess Caroline, and Prince Albert at the Princess Grace Awards gala at the Waldorf-Astoria.

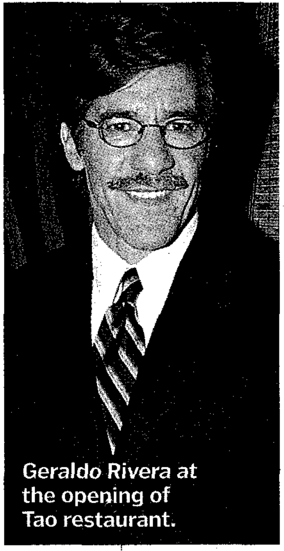


Blaine Trump and Deborah Norville at the American Ballet Theatre opening-night gala at Essex House.

Bernard Arnault and Carla Fendi at the French-American Foundation Gala 2000 at the Rainbow Room.

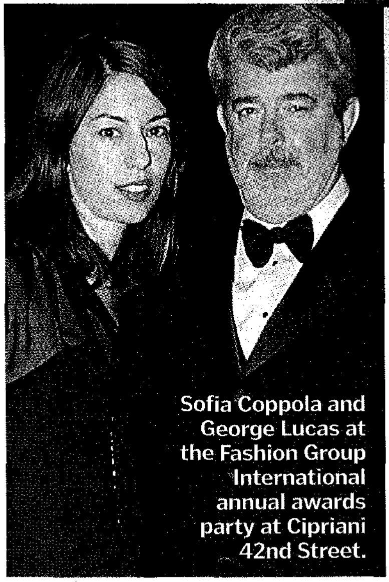


Frédéric Fekkai, his son Alexandre, Elizabeth Johnson, Hilary Quinlan, and Bryant Gumbel at the publication party for *Frédéric Fekkai: A Year of Style* at Orsay.



Geraldo Rivera at the opening of Tao restaurant.

Michael Douglas and Bette Midler at Midler's "Hulaween IV" benefit for the New York Restoration Project at the Manhattan Center.



Sofia Coppola and George Lucas at the Fashion Group International annual awards party at Cipriani 42nd Street.

Vernon Jordan, Fannie Mae Foundation CEO Stacey H. Davis, and Jonathan Tisch at a reception for Davis at the Regency Hotel.

Maid of Honor

Shellacked into a black patent-leather maiden's dress and propped up on glossy knee-high stilettos, **Heidi Klum** dominated the scene at Hudson, where she hosted Halloween costume ball for some of her more glittery friends. "What we have here is Bad Heidi—Heidi from the wrong side of the tracks declared **Marc Bouwer**, the outfit's creator. "I am *not* a bad girl!" Klum insisted as an onslaught of flashbulbs caught her and **Molly Sims** "I'm Heidi from the mountains—I was going to have German band here, for yodeling, but they couldn't fit." **Donald Trump** was perhaps a bit less inventive with his costume. When asked about his lack of disguise, the mogul deadpanned, "I came as Donald Trump." DAVID AMSDI

Greek Revival

Downtown at Serena, where **Donovan Leitch** and **Kirsty Hume** held their annual Halloween bash, **Matt Dillon** was having a costume dilemma of his own. "I'm the one guy here without a costume," the actor sulk as **Liev Schreiber**, eeril conjuring Gene Hackman in *The Conversation,* boogied past with **Samanth Kluge** in a tight nurse's uniform. **Chlo Sevigny** also found inspiration in the movies: "I'm a modern-day Lucy from *Dracula,*" she ominously intoned, shal ing the head of garlic dangling from h neck. The evening's hosts, meanwhile, were discovering religion on a back couch. "I am the Greek god Pan!" boas ed Leitch, his bare chest sheathed in platinum glitter. "And I'm one of his fairy nymphs," cried Hume, collapsing onto his lap with a kiss. D

Photographs by Patrick McMullan

OUR MEMBERS KNOW WHY THEY BELONG.

ANN REINKING
Performer, Choreographer, Director

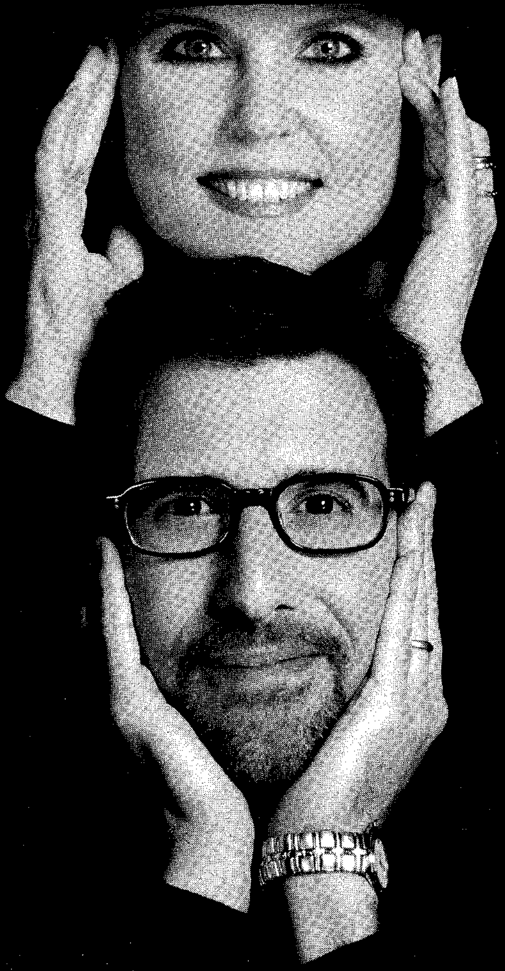
MOST MEANINGFUL ACHIEVEMENT
My son
Doing *Chicago* and *Fosse*

FAVORITE CHARITY
visory Board for School of American Ballet

WHAT MAKES YOU MAD
Intolerance

FAVORITE PURSUIT
aching aspiring performers. I love to teach

FAVORITE WORKOUT
Treadmill, weight training with my
ersonal trainer, stretching and *massage*.



RICHARD LAGRAVENESE
Screenwriter, Director

MOST MEANINGFUL ACHIEVEMENT
My daughter, Lily
"Living Out Loud"
Surviving

FAVORITE CHARITIES
Can Cure Autism Now
Save the Children

WHAT WOULD YOU LIKE TO CHANGE
Ignorance

NEXT GOAL
To write a Broadway play

FAVORITE WORKOUT
Jacuzzi, treadmill, Jacuzzi

timothy white

Reebok

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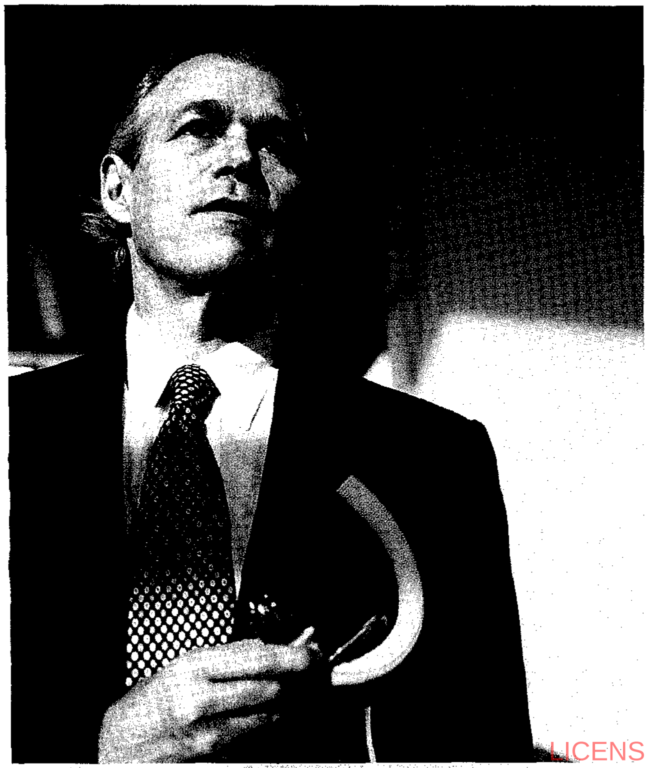
Beat Poet

lan of the heart Robert Jarvik returns with a new invention. By Allen Salkin

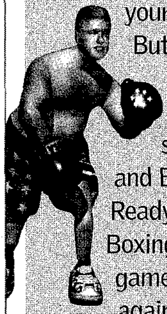
It doesn't look like the kind of building where they'd be making artificial hearts. ıe other tenants in the six- en-story former printing ctory at 333 West 52nd reet are mostly low-key ıtertainment companies: issa Myers Casting, roadcast Video Rentals. ıt up on the top floor, Dr. obert Jarvik is set to do st that, 100,000 at a time. Jarvik, who invented the tificial heart implanted in ırney Clark back in 1982, moved to Manhattan in 1987 and began tinkering on a new device that would assist the heart rather than replace it entirely. The Jarvik 2000 is a shiny, thumb-size, bullet-shaped pump that fits into the left ventricle of a patient's failing heart and takes over much of the burden of moving blood through the body. Unlike the Jarvik-7, which required either a large bedside console or a fifteen-pound briefcase compressor for power, the Jarvik 2000 is connected to a less-than-two-pound battery the patient can wear on a belt beside the device's low-tech controls (dial up to the maximum 5 for hiking; down to 2 for sleeping). Jarvik and his wife, *Parade* columnist Marilyn vos Savant, the CFO of Jarvik Heart Inc., came up with the once-futuristic name in 1988. "We didn't think it would take until 2000 for the first patients to be treated," says Jarvik.



His office wall is covered with framed magazine covers from the eighties depicting Jarvik as the whiz-kid doctor at medicine's frontier. Now, at 54, he has thinner and grayer hair, but he may be poised to hit those covers again. His six-employee company has just received major private financing from former U.S. surgical chairman Leon C. Hirsch. In June, doctors in England implanted the Jarvik 2000 into the heart of Peter Houghton, 61, who had been deemed too old for a transplant and given six weeks to live. Five months later, he's walking two miles a day. Typically, things in the U.S. are moving more slowly. For now, the Jarvik 2000 has FDA approval only as a temporary "bridge" for a small test group of patients in Texas waiting for heart transplants. It

Talking Points

A Rocky Marriage



Hillary Clinton has urged parents to eschew violent video games "no matter how much your child begs." But PlayStation2 junkies can unlock a secret Hillary and Bill in the new Ready 2 Rumble Boxing: Round 2 game and pit them against Afro Thunder, (Big) Willy Johnson, or each other. Bill's pudgy; Hill has a mean uppercut. When she hits Bill, he whines, "I feel your pain"; when his punch glances off Hill, she taunts, "Close—but no cigar" and "Who's got the power now?" Wanna play, Rick?

The Fur Flies

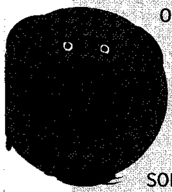
The November *Allure* told of a mouse sighting at SoHo's Bliss spa, setting the salon spinning. From a letter sent to clients: "Apparently, last winter, while a construction-site next door stirred up a little extrafurricular activity, a very stressed-out mouse called Bliss Central Booking several times, to try to make an appointment for a Ginger Rub. When he showed up unannounced, we let him know that we can, under no circumstances, accommodate walk-in customers."

Photograph by Matthew Salacuse.

Talking Points

The Stars Report

Linda Ashland, the "Park Avenue Astrologer," offers the following Election Day reading: "We're under Mercury retrograde," indicating miscommunication, "and a Pisces moon on the 7th—people feel spiritual, passive, sentimental, and discouraged." And the candidates? "Gore is going to have Saturn right on his Venus! That's no fun—that can mean disappointment, while Bush and Cheney have some very soft Venus aspects." Altogether, "these are very strange aspects for an election; it's not going to be clear-cut for anything. That's why everyone should get out and vote."



Earthlings, Keep Out

A tiny planet orbiting between Neptune and Pluto, just found by astronomers, is called 2000 EB173. It deserves better—but who to come up with a dignified moniker? Calls to noted extraterrestrials yielded the following voice mail: "This is Leonard Nimoy. The planet already has a name—it's called Vulcan. Please don't tell people how to get there. We Vulcans need a lot of space. Thank you."

Who Let the Lawyers Out?

There's a dogfight brewing over the Baha Men hit "Who

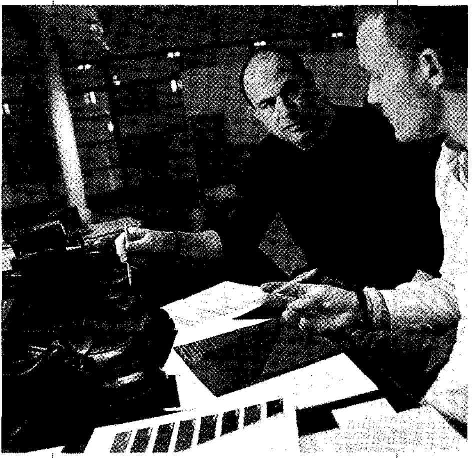
Fashion

The Island of Varvatos

Rob Lowe is a fan. So is Dylan McDermott. And with his new SoHo shop perfectly positioned on Mercer Street, designer John Varvatos, whose shearling coats and soft three-button suits have won brand-name recognition since he first showed them last February, is poised to attract more top-billing traffic. An afternoon with fashion's frenzied new kid on the block:

4:30 P.M. Varvatos, dressed in denim pants and a hooded navy sweater, stands before a table littered with ankle boots in his Flatiron showroom. His line, which falls somewhere between the Gucci and the Zegna ends of the spectrum, is backed by Nautica (Varvatos revamped Nautica's jeans line and sits on its board of directors). Last June, before a single sweater had hit the shelves, Varvatos, who spent seventeen years at Ralph Lauren and Calvin Klein, won the CFDA's Perry Ellis award for menswear. "I guess the last designer to get any big press was Tommy," he says. "But that's a different kind of thing."

5:15 P.M. A car is waiting to take Varvatos to his boutique, strategically sandwiched between the Merc Bar and the Mercer hotel. "There's a great group of people staying there," he says as the car weaves around Washington Square. "Last weekend I saw Paul McCartney and his new girlfriend."



5:45 P.M. Varvatos's manager points him toward the back of the store, where actor Ron Rifkin announces he's just bought one suit, two sport jackets, three pairs of shoes, a hat, and a dickey. "Normally I only wear Issey, Yohji, and Commes des Garçons," says Rifkin. "But you blend in the Japanese aesthetic."

6 P.M. Varvatos fixes collar on sweaters, points out that the olive canvas on the couc is the same material he uses for bags, and notes, running finger along the sea that the pin stitch on the coffee table's leather trim also appears on his footwear.

6:15 P.M. The designer's publicist opens a *GQ* to a shot of Varvatos and Eric McCormack from *Will & Grace*, whom he dresses. "Kevin Huvane from CAA got down on his *kne* in front of John at Il Cantinori," the publicist kvells.

6:30 P.M. As if on cue, in walks Matthew Broderick, holding a silver motorcycle helmet. He goes straight for the dickeys: "Can I try one on?" Broderick, it turns out, came by because he ran into fellow actor Jonathan Pryce who'd just left with a three-quarter-length gray wool tweed coat. SARAH BERNA

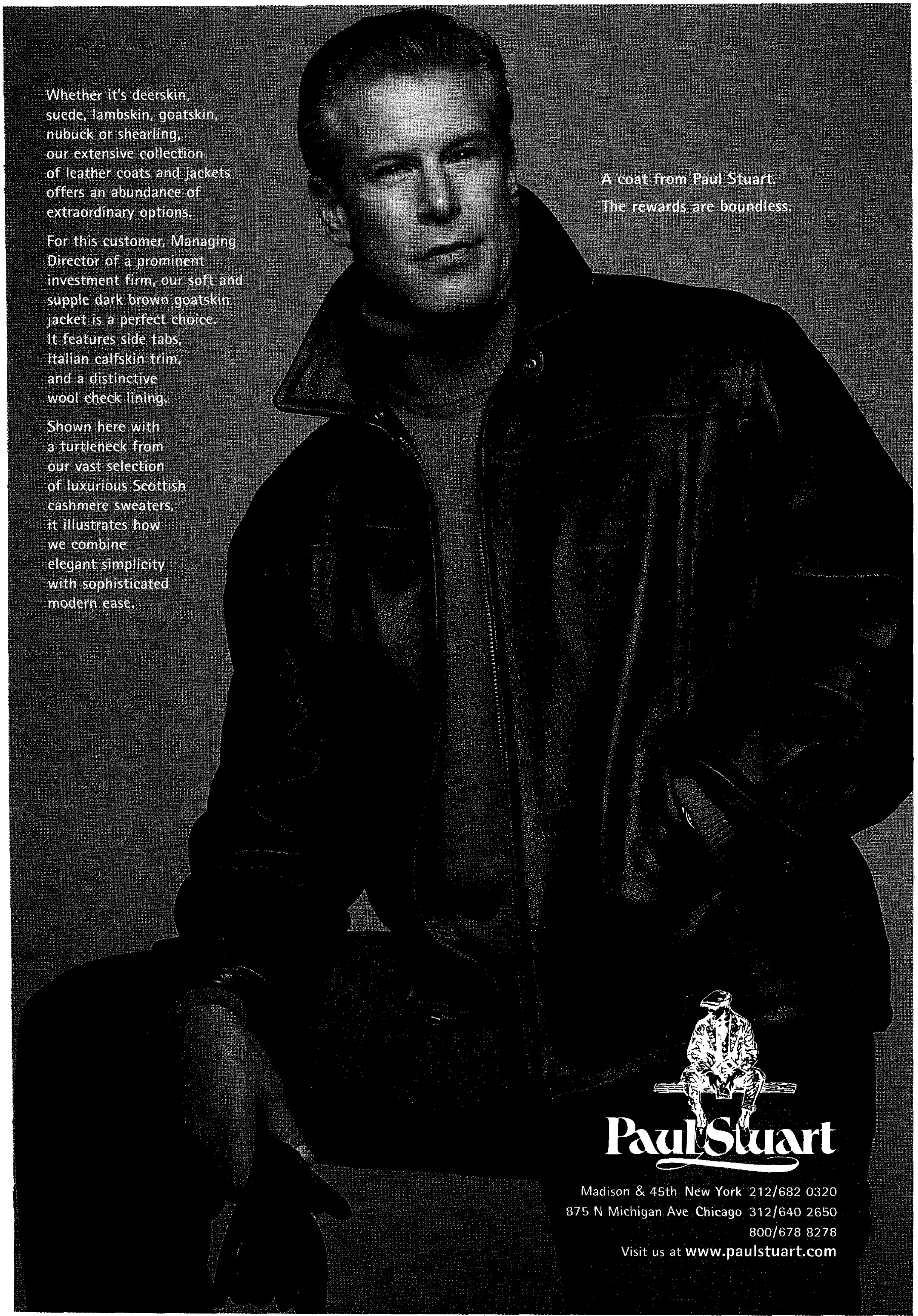
JARVIK 2000

continued from page 17

could be another few years before the Jarvik 2000 is approved as a permanent fix. For the same $100,000 it now costs to treat someone with congestive heart failure during the last year of life, Jarvik says, his device can rehabilitate a patient to a normal lifestyle and keep him or her alive for years. "It's miniature, it's simple, it's user-friendly," he says. "It's designed to avoid infections and blood clots, which have been a problem with other devices. It's also totally silent."

Many of the components in the prototype Jarvik 2000, which was tested on 80 animals before it was placed in the first human, were manufactured by a Pennsylvania aerospace company. Jarvik plans to hire twenty computer programmers and engineers so that everything can be do in-house. "We're going to evolve, hopefully, into a larg medical manufacturer," he says. But why here, in midtown west, when so much medical work is done on the East Side? That two-mile-a-day gold standard doesn't ju apply to heart patients: "I w to work every day," says Jarv who lives on the Upper Wes Side. "It's not a bad commut

Photograph by Brian Finke. Illustrations by Mark Mat



Whether it's deerskin, suede, lambskin, goatskin, nubuck or shearling, our extensive collection of leather coats and jackets offers an abundance of extraordinary options.

For this customer, Managing Director of a prominent investment firm, our soft and supple dark brown goatskin jacket is a perfect choice. It features side tabs, Italian calfskin trim, and a distinctive wool check lining.

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Talking Points

Let the Dogs Out?" Ossie Gurley, the Toronto arranger who recorded the song several years ago on Brooklyn's JW Records, says the barking dogs on the new single were his idea, and filed a complaint last week in Canada demanding royalties. Anslem Douglas, who wrote the song and barked on tour for years, says he's behind the yips; JW president Julian Williams says he paid Gurley a flat fee, adding that the barker was an Englishman present at the studio.

Who Let the Lawyers Out? Part II

In the past two weeks, Major League Baseball served nearly 500 complaints alleging unauthorized use of the term *Subway Series*. Though the term originated in newspapers in 1936, "it doesn't matter who thought of the phrase—we own the trademark," explains Ethan Orlinsky, chief legal counsel for MLB, which registered it in 1996. Tell it to Creativi-Tee Plus, a company that printed Subway Series T-shirts and landed in a huge legal battle. "When a multi-billion-dollar behemoth is standing on your shoulders, it's certainly worrisome," notes design creator Mark Bershad. "They own the world."

ledge Your Allegiance

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Design

Milton Glaser's Telltale ♥

You know Milton Glaser's work. You see it every day, on every coffee cup reading I ♥ NY. The mere mention of which makes Glaser sigh. "I don't know how that happened," he says, adding that he's even seen an I ♥ NGORONGORO—Swahili for rhinoceros—bumper sticker. "I wish it would stop following me."

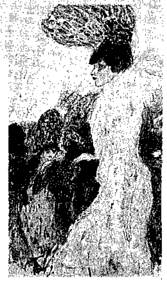
He's done other things you've seen, too. He designed this magazine's swoopy logo 32 years ago, the Rainbow Room's swinging décor, and the Bob Dylan poster with the kaleidoscope hair. "We worship people who have of-the-moment style," says Steven Heller, author and editor of a bookshelf of design titles. "Milton represents the mid-to-late sixties, but his work extends beyond the range of the typically trendy."

Fearing that his 30-year-old signature heart would be etched on his tombstone, Glaser is fighting back with a new book, *Art Is Work* (The Overlook Press), covering the second 25 years of his career, and a retrospective at the AIGA National Design Center—the first for a living designer. In it, you'll find his work for the Trattoria Dell'Arte, the Brooklyn Brewery, and Grand Union. Designers travel from around the world to take his SVA summer course, he's working on the identity campaign for Manhattan's new Buddhist Museum, and he continues to mastermind the series of ART IS posters for SVA.

All of which he hopes will provide plenty of distraction from that perpetually popular heart. "You don't have to be loyal to style," Glaser insists. "You use style when it is useful—and then drop it like a hot potato." But MOMA design curator Paola Antonelli doesn't think he'll ever shake the stubborn symbol: "The I ♥ NY logo could be the only thing he'd ever done," sh says, "and he would still be a genius." ALEXANDRA LANG

Bidding Wars

Go Ask Alice



Just as disgraced Sotheby's and Christie's are contending with the machinations of Phillips and its new multi-billionaire owner, Bernard Arnault, a new rival has sprung up. Alice, a new, boutique-size auction firm, is the invention of Francis Simon, the former chief financial officer of Sotheby's in Paris. Given the scandal surrounding his erstwhile employer, Simon is understandably trumpeting the new company's mandate: "Alice is very strongly committed to being ethical," Simon says, noting that Alice is an acronym for *authenticity, legality, integrity, credibility,* and *excellence*. To help uphold those splendid virtues, the firm has appointed HSBC Bank as an independent trustee to oversee its fiscal activities. Alice will hold its inaugural sale on November 14 at Park Avenue's Peterson Hall, also the site of a preview exhibition that begins November 10. The firm's slender initial offering of nineteen works—which range from an 1855 Degas drawing to a 1985 Basquiat painting and include Picasso's *Au Moulin Rouge (La Fille du Roi d'Egypte),* pictured—in keeping with Alice's decision to specialize the famously lucrative fields of nineteenth- ar twentieth-century fine arts. Alice will have r permanent salesrooms and only ten full-tin employees, and buyers will pay a flat 10 pe cent commission, as opposed to the comple sliding fees of the established houses. It's a idea whose time may have come—just so lor as collectors are impressed by the first au tion's results. CHRISTOPHER MAS

Photographs: top left, Tim Davis/Tony Stone Images; top right, Melanie Dunea/

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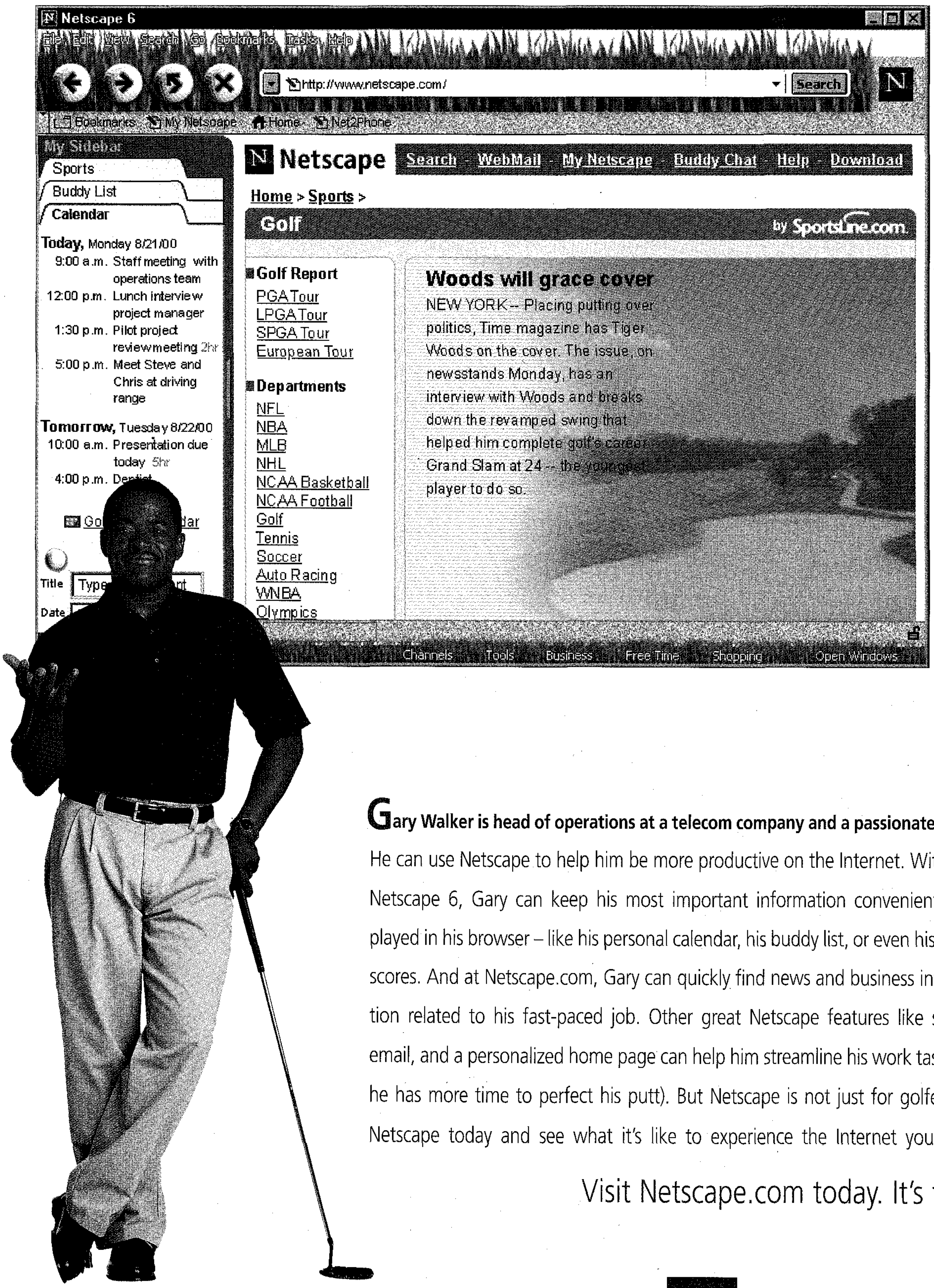
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9:00 a.m. Staff meeting with operations team
12:00 p.m. Lunch interview project manager
1:30 p.m. Pilot project review meeting 2hr
5:00 p.m. Meet Steve and Chris at driving range

Tomorrow, Tuesday 8/22/00
10:00 a.m. Presentation due today 5hr
4:00 p.m. De

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Woods will grace cover

NEW YORK -- Placing putting over politics, Time magazine has Tiger Woods on the cover. The issue, on newsstands Monday, has an interview with Woods and breaks down the revamped swing that helped him complete golf's career Grand Slam at 24 -- the youngest player to do so.

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Across 110th Street

The gold rush is on in Harlem, but Manhattan's big brokerages are finding that they need locals who know the lay of the land.

As Harlem real-estate values shot up 40 percent in the past year, brokers who seldom ventured north of 96th Street have been breaking into the market. The brands are all there—Corcoran, Charles H. Greenthal, Douglas Elliman—elbowing one another for a piece of the action. But Harlem's not that easy; Corcoran's much-ballyhooed uptown office never opened. "Every area is so peculiar," says Prudential MLBKaye's Lewis Kaye, who's been looking to set up shop uptown himself. "We'd like to work with someone who's been there, someone with a good reputation." For him, that someone is the Greater Harlem Real Estate Board, a 72-year-old organization of neighborhood brokers. Corcoran and Greenthal are prospective members, but the influx makes some locals nervous: "We're not going to have our board taken over by a bunch of people who just got here five minutes ago," declares prominent uptown broker Willie Kathryn Suggs. With brownstones in Hamilton Heights selling for $2 million a pop, things are getting competitive.

"Our focus is not to exclude anybody," says Orlando Rivera, GHREB's executive director. "But we wanted to be sure to promote and facilitate opportunity for local families who never abandoned the area."

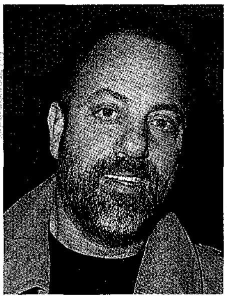
Seeking goodwill and customers, Prudential and several other new arrivals are sponsoring GHREB's monthly seminars for prospective buyers, where lenders, brokers, and nonprofit housing groups host sessions on credit management and financing. Forty people who've gone through the year-old sessions have bought, including Kimberly Felder, a 30-year-old teacher. Felder paid $336,000 for a 3,200-square-foot townhouse that's under construction right now on 129th Street off Lenox Avenue (pictured) after attending one four months back. She'd been renting before, on 135th Street.

"I knew I wanted to buy a house, and I didn't want to leave Harlem," says Felder. "We're undergoing a historical change, and it's important for us to stay here."

JOY ARMSTRONG

On the Move

Rock the Boathouse



Has **Billy Joel** finally found a cold spring harbor deep enough for his boat? Now that he's sold his East Hampton house to Jerry Seinfeld for $32 million, sources say, he's close to buying an $8.9 million place on Robertson Drive in North Haven, north of the Montauk Highway. "He's not looking for a trophy house," says one broker. "He's already had that." The Robertson Drive place is a 1955 house with two master bedrooms and a pool on five and a half acres, with a big deep-water dock that has a seven-foot draw. "He's looking for the best harbor he can buy," says the broker. But the owners shouldn't pack up yet: This fall, Joel changed his mind on the $14 million Marshlands estate in Southampton that features a dock directly underneath the house, and he doesn't seem to be commitment-minded. "Maybe he should buy Gardiners Island," joked a broker.

C.S.

Big Deals

Midtown East

200 East 57th Street.

2-bed, 2½-bath co-op. Ask: $1.
million. Sell: $1.1 million.
Maintenance: $3,400. Four
months on market.

BACK IN THE SWINGIN' sixties, the builder of this apartment house custom-built this groovy pad for himself, says Charles H. Greenthal's Bruce Rabbino
who recently sold it. With
dance floor in the living room, off-white marble floors in the foyer and livin
room, and an abnormally high bedroom ceiling—*Oh, behave!*—"it's large, but no
a family apartment," says Rabbino. "Because of the way the rooms are laid out
it was definitely made for adults." The buyers are mo
ing in from Long Island, where things aren't nearly as shagadelic.

J.

Kips Bay

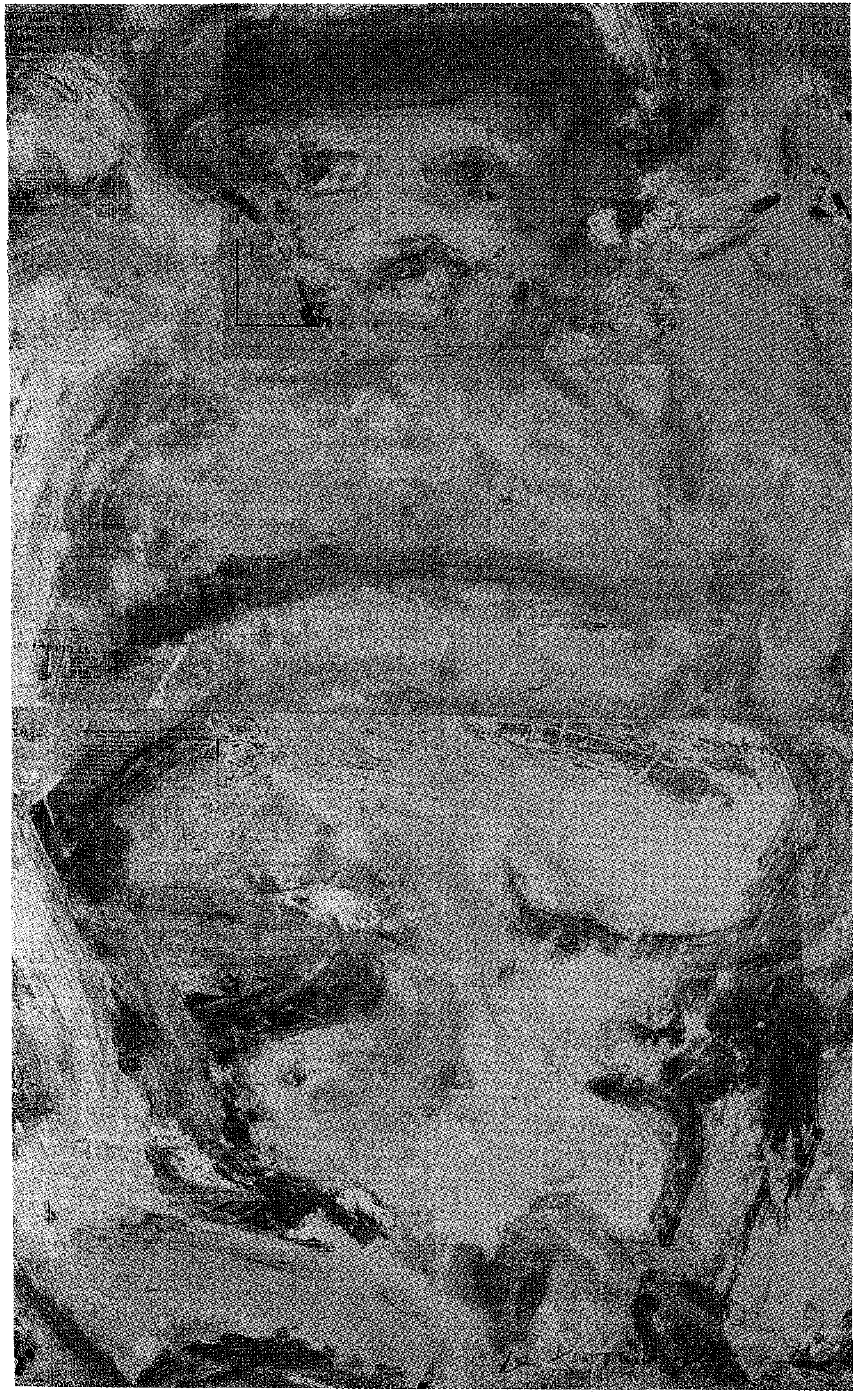
209 East 31st Street

3-bed, 2½-bath, 4,700-square-foot house. Ask: $2.1 million. Sell: $1.525 million. Four years on market.

THE SELLERS GUTTED THIS former rooming house and
lived there for 35 years ove
their religious-supplies store. But the patron saint
of real estate wasn't lookin
out for them: It took four years, a reduced asking price, and a nearby new retail complex to find a buyer. The new owner, wh
plans to run a sports-marketing company in the sto
and live upstairs, was repr
sented by Jeff Silverstein o
Dwelling Quest. The seller
represented by John Cirau
of Massey Knakal, moved
a place with a doorman, n
a shop, on the ground floo

TARA MAN

Photographs: top, Sean Hemmerle; bottom, Robin Platzer/Twin Ima



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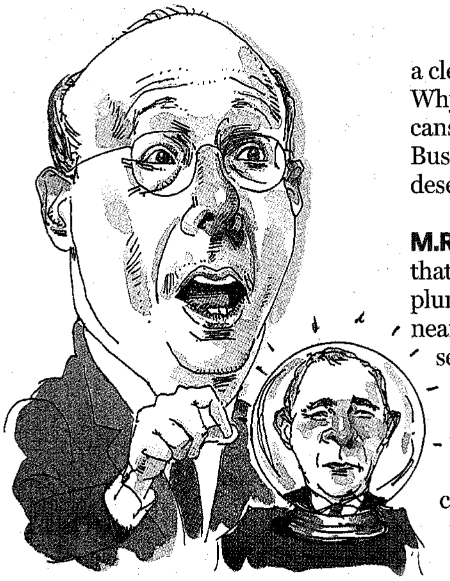
I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO

One thing our cranky columnists *do* agree on about Election Night: It's a lot more fun from the sidelin



Maer Roshan: It's seven days before what could be the closest election since 1960. Either of you brave enough to predict a winner?

Al D'Amato: I can predict, but I wouldn't bet a dime on it. I think the only thing we *can* be sure of is that it will be one of the closest electoral counts ever. We could end up with a situation where Maine, one of the only states where you can split up the electoral vote, might decide the election. If you *forced* me, I'd bet on Bush. The momentum's on his side. People just don't *like* Gore.

M.R.: What do you think, Ed?

Ed Koch: Well, I have a lot of respect for Al's acumen in this area. He served as the chairman of the Senate Campaign Committee, so he knows the numbers. I don't know the numbers. But I *do* know Gore will win. The Democrats will take back the House and the Senate. And Hillary will destroy Lazio! I honestly believe there will be a clean Democratic sweep. Why? Because the Republicans are so damn cocky! Bush and his ilk think they deserve to win as a *birthright*.

M.R.: You've both predicted that Nader's numbers would plummet as the election nears. Instead, his support seems to have grown.

Al: You just wait and see! The Nader vote will wash out on Election Day, because people will ask themselves, "Why am I wasting my vote?"

Ed: I agree. There's too much at stake for symbolism.

M.R.: Ed, if it's true that the issues in this election favor the Democrats, why is Gore lagging behind a one-and-a-half-term Republican governor with a dubious record? Is he just a lousy candidate?

Ed: Well, I wouldn't say he's a lousy candidate. But too often he comes off like this nerdy smart-aleck kid in the classroom who is constantly putting up his hand and embarrassing you because you don't know as much as he does. You just want to smack him. On the other side you have Bush, who thinks he can just coast into the Oval Office.

Al: Oh, please! It's unfair to attack George Bush as unqualified. The man is in his second term as governor of Texas! Look at Bill Clinton. He was governor of Arkansas. *Arkansas!*

Ed: Bush is a lightweight, Al! But when he loses, which he will, he should mount a campaign to take advantage of an obscure constitutional provision, adopted when Texas joined the Union, that allows it to be divided into five smaller states. Then Texas will have *ten* senators and Bush will have his revenge.

M.R.: Here in New York, Lazio took a big hit last week over a phone campaign that tried to link Hillary to the bombing of the *Cole*.

Ed: Stupid move. Lazio and the state Republicans are hip-deep in sleaze, and this whole episode highlights their desperation. If he could, Lazio would pass out flyers alleging that she's a serial killer! And people are going to punish him with a bigger defeat than anyone expects.

Al: You're wrong, Ed! I agree that the *Cole* thing hurts him a bit. But in the end, Lazio'll squeak by. It all depends on voter turnout. If the minority community votes in big numbers, Lazio is finished. But the polls I've seen indicate that Hillary's support is soft.

M.R.: I know this is the first campaign in many years in which you haven't been involved, Senator. How will you spend Election Night?

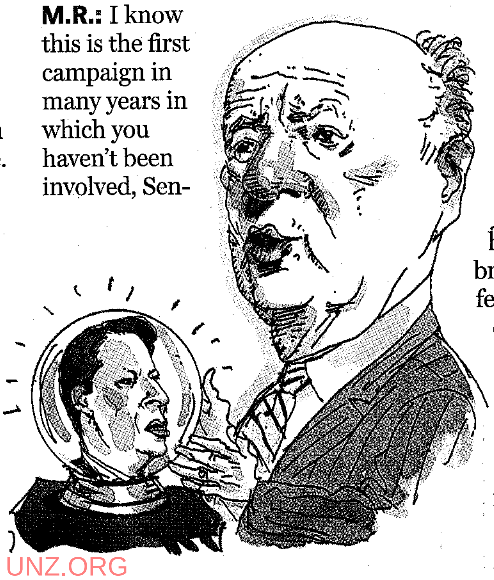
Al: [*Laughs.*] Ed and I are having dinner together at on of our favorite restaurants li we do every Election Night, and this time we won't have worry in the world. It's a reli not to be running for anything. Ed and I have been through a lot together. I remember one Election Night when I ran against Abrams, really thought I'd lose. Ed w with me, of course. I was rea ly depressed. I said, "Ed, dor worry about me; just take care of Mama."

Ed: I remember that night. Al was convinced he would lose. I knew better.

M.R.: Did you have any Ele tion Day superstitions?

Ed: I tried not to step on black cats.

Al: [*Laughs.*] I had *lots*. Eve Election Day, I went throug the same ritual. I got up ear in the morning, went to my polling place, and voted earl Then I went to church and prayed for mysel This year, I'm sleeping in. I wil vote. I will go to Mass because m daughter will ex pect to see me there. Then I wil have a nice, leisur breakfast, go see a few friends, and th come and meet m friend Ed. We'll have a wonde ful dinner and pity the poor blokes who are st in the game!



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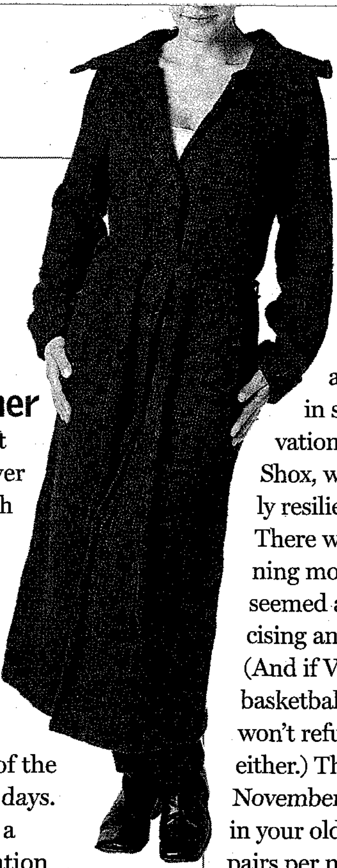


Sweater Weather

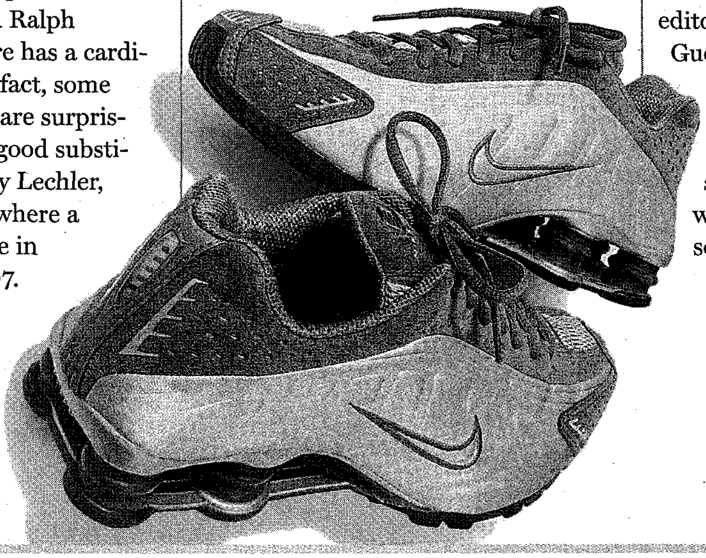
Just when you thought jean jackets would never be retired, ankle-length sweater-coats are fast taking their place. J. Crew's version (pictured, $128), a brown wool cable-knit, is the follow-up to a hooded cotton number that sold out of the flagship store in three days. Anthropologie weaves a retro-hippie interpretation with a velvet collar and red flowers ($218); DKNY is stocking a hand-knit funnel-neck ($528); and Ralph Lauren's ribbed cashmere has a cardigan-style top ($995). In fact, some of these monklike robes are surprisingly sumptuous. "It's a good substitute for fur," explains Ray Lechler, store manager at Malo, where a twelve-ply bathrobe-style in cashmere goes for $2,097. "You're not going to get spray-painted in these."

SARAH BERNARD

Spring Fever

Apart from an outlandish design or two, new sneaker styles are usually unremarkable. But not since they put air in soles has a technological innovation been as striking as the Nike Shox, which feature bright-red, highly resilient foam springs on the heels. There was so much give in the running model we tried that it almost seemed as if the sneakers were exercising and we were along for the ride. (And if Vince Carter could wear the basketball model in the Olympics, we won't refuse the added assistance, either.) The Shox hit Niketown November 15 ($150). Better run there in your old sneakers—only 20 to 30 pairs per model have been allocated to each store.

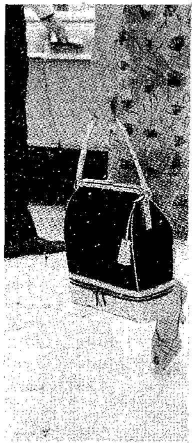
BETH LANDMAN KEIL



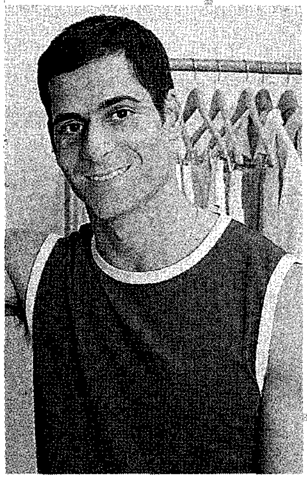
Out in the Cold

Last year, the style sorority informed us that bare legs were the official dress code for winter; this year, they're getting cold feet, too. The season's frosty fashion spreads and ads are touting toe-baring shoes—Prada's campaign showcases a model stepping through snow in forties-style open-toed pumps—and wintry weather isn't preventing fashion editors from sallying forth in sandals. The editors' shoe of the moment, in fact, is Gucci's gold strappy sandal with tiger-head ornaments. If your commute consists of a ten-second walk fron Town Car to office doors, they lool suitably decadent—the rest of us will be forgiven, we hope, for seekin solace in socks.

JESSICA LUSTI



Smart Set



Tony Melillo

Five years ago, when Tony Melillo was *Esquire*'s style director, he couldn't find anything to wear. "It was really hard to get a pair of sweatpants that weren't just for the gym," he remembers. "Or a great dress shirt that didn't cost designer prices." So Melillo quit his job; started Nova, a line of inexpensive, color-coordinated drawstring pants, skinny tees, and felt jackets; and opened a boutique on Ludlow Street. His clothes had an I'm-too-cool-to-care-what-I-wear attitude that was an instant hit with local hipsters and young businessmen looking for edgy Friday attire, but last summer, corporate infighting and unpaid orders forced Nova out of business. Tony *will* deliver again: His just-completed new collection, bearing his name, arrives at Barneys and Fred Segal this spring ($45–$270). Might a women's line follow? "Maybe," Melillo muses. "But they like men's things better anyway—Madonna bought the judo pants, and Gwyneth wears the chinos."

SHYAMA PATEL

Photographs: from top, Andrew McCaul; Michael Kraus (2); portrait, Karen Pear

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Michael Wolff THIS MEDIA LIFE

The Kidder King

Dave Eggers is the new media hero as anti-media hero, complete with acolytes. Is he the voice of his generation, or is he just mixing the Kool-Aid?

THE *MCSWEENEY'S* PHENOMENON—NOT JUST a quarterly literary magazine but a counter media-culture event, now publishing its fifth issue—began in San Francisco in the same south-of-Market office building where *Wired* magazine began. It started with a magazine called *Might* (born, in no small way, of its editor Dave Eggers and his friends' Macintosh skills)—a cross between *Ramparts* (without the politics), *National Lampoon,* and *Scanlan's Monthly*—which came close to being the King of 'Zines. (It shared an office with *bOING bOING,* another contender to the title. "The 'zinesters," a friend of mine, down the hall at *Wired,* called them.)

During the latter San Francisco phase of *Might* and the early phase in Brooklyn of its direct descendant, *McSweeney's,* you might have thought there was something old-fogy-ish about Eggers and friends. *Might* seemed Push Pin Studios retro; *McSweeney's* seemed Gotham Book Mart retro; Eggers himself, in the digital-entrepreneurial age, seemed slacker retro. Eggers & Co. had hopelessly missed the Internet. They were on the scene in South Park but had been horsing around when the digerati train left the station. In New York, they were far from Silicon Alley; they were self-conscious small-timers in an unself-conscious era of wealth and growth.

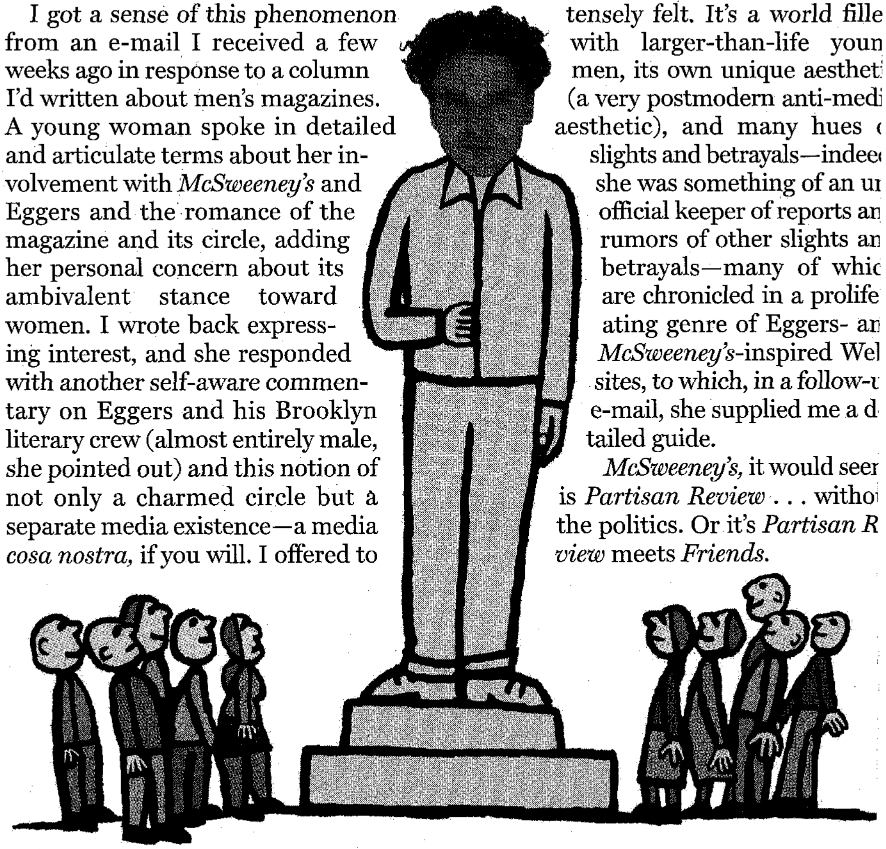
But then a funny thing happened. As the Internet got taken over by financial schemers and charlatans of every stripe, and as it now disappears in a tulip-craze bust, *McSweeney's* is what is left standing as the ultimate new-media, or anti-media, or cottage-industry-media, paradigm. Publishing their own magazine, on terms and in a form largely of their own making, they stayed far from Manhattan. Now they're publishing their own books, bolstered of course by the success of Eggers's postmodern autobiography about raising his younger brother after their parents' death, *A Heartbreaking Work of Staggering Genius.* The *McSweeney*-ites can lay claim to having done something close to what the Internet was supposed to let people do: They've taken their media destinies into their own hands—publishing stuff that would have been unpublishable anywhere else (some because it is not very good, some because it is not very commercial, some because it is based on a joke that you had to be there for) and, along the way, creating a fervent community of co-generationists and like-minded souls.

Eggers's recent contretemps with his agent (he fired her; she sued him; he got served at a public reading and then lost the papers, posting a request for their return on the *McSweeney's* Website) serves as a pretty good symbol—kill all the agents—of the *McSweeney*-ites' attitude toward Manhattan media.

I got a sense of this phenomenon from an e-mail I received a few weeks ago in response to a column I'd written about men's magazines. A young woman spoke in detailed and articulate terms about her involvement with *McSweeney's* and Eggers and the romance of the magazine and its circle, adding her personal concern about its ambivalent stance toward women. I wrote back expressing interest, and she responded with another self-aware commentary on Eggers and his Brooklyn literary crew (almost entirely male, she pointed out) and this notion of not only a charmed circle but a separate media existence—a media *cosa nostra,* if you will. I offered to buy her lunch if she would tell me mor

It turned out, she explained before ou meal arrived, that while the *McSweeney* Website had published a poem of her she did not actually work for *McSweeney* that her acquaintance with Eggers was re ally only in public places, and that, in fac her primary relationship was with othe people who did not have a primary rela tionship with *McSweeney's* or with Egger either—but who were eager to. Just at th moment when she was assuring me tha she was not a stalker, I realized that's ex actly what she was.

But this did not, I understood, make he vision of the *McSweeney's* world less com pelling. You might even argue that in a interactive age, a good reader is a stalker



Her *McSweeney's* was certainly in tensely felt. It's a world fille with larger-than-life youn men, its own unique aesthet (a very postmodern anti-medi aesthetic), and many hues slights and betrayals—indee she was something of an un official keeper of reports an rumors of other slights an betrayals—many of whic are chronicled in a prolife ating genre of Eggers- an *McSweeney's*-inspired Wel sites, to which, in a follow-u e-mail, she supplied me a d tailed guide.

McSweeney's, it would seen is *Partisan Review* . . . witho the politics. Or it's *Partisan R view* meets *Friends.*

Illustration by Scott Menchin. Photograph by James Leynse/S

What's more, she said, stating what he clearly felt was obvious to all, Dave imself is some major babe magnet.

"What exactly," I asked, "do you think akes him such a babe magnet?"

The question really floored her. *"He aised his baby brother!"* she said.

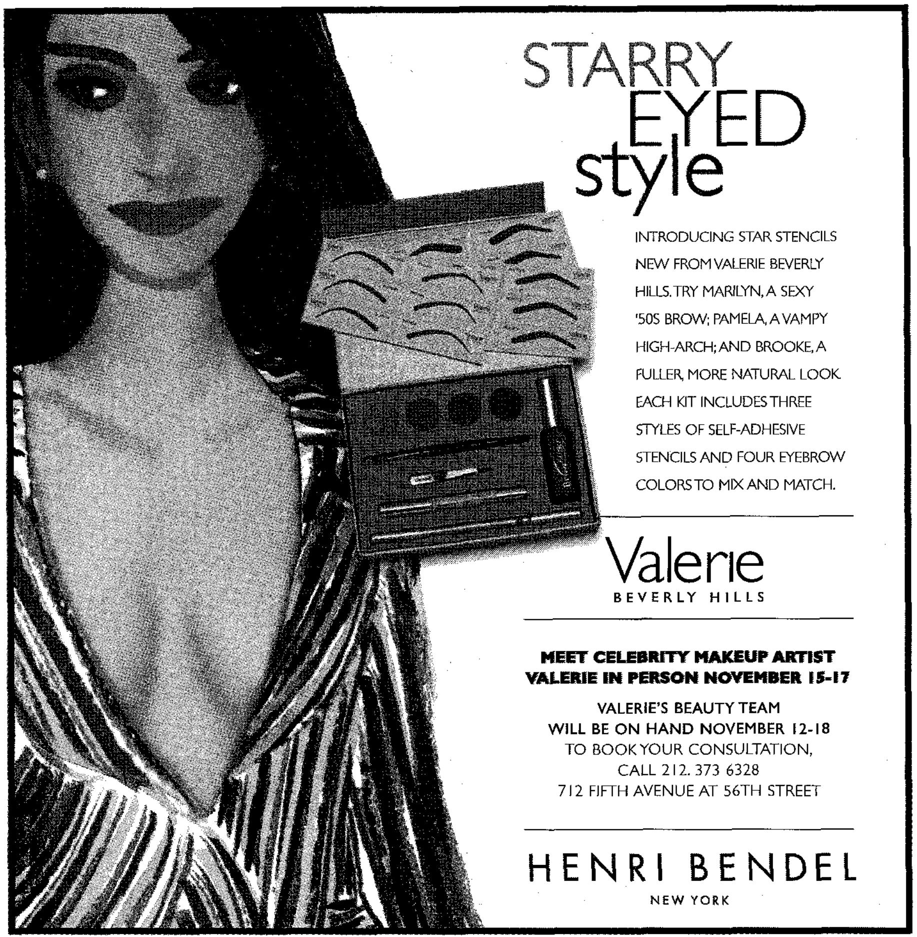
(She was fully up-to-date on the isues surrounding claims by Dave's siser, posted on various Websites, that ave had widely exaggerated his own ole in bringing up their brother and iminished hers. Although more reently, Eggers's sister has apparently ack-pedaled on her claim).

The stalker described the *Mcweeney's* events she'd attended (charered buses leave for authentic-type bars New Jersey), the controversies and oaxes surrounding the magazine (the me *McSweeney's*, which is mcweeneys.net, pretended to have merged ith mcsweeneys.com, which is the ebsite of a real family named Mcweeney, which gave someone else the pportunity to pretend to be the actual *cSweeney's* site). She reeled off the ames of the *McSweeney's* stars, includg Neal Pollack, whose book is *Mcweeney's* first publishing effort (some eople maintain Pollack is really Eggers imself), and the prolix Ben Greenman. He has his own link from the *Mcweeney's* home page. That's very big," he explained. "He's like—way up there." hen there were others who weren't ven directly associated with *Mcweeney's* but who were doing *Mcweeney's*-like things (most often in rooklyn), who qualified as part of the *cSweeney's* movement. And there ere, of course, all the Websites that fed ff of (and fed) the *McSweeney's* lore.

"It can just draw you totally in," she id.

HAT IF YOU DECLARED INDEPENDENCE om the mainstream media—just broke way? What if you started not only your wn media business but your own meia culture? A parallel media universe at you controlled. Certainly, for me, e *McSweeney's* world seems more an just a borough and a generation reoved—it exists in another space most invisible from hidebound Manhattan.

For instance, I had no inkling, until y lunch with the stalker, that my iend Ben Greenman, who edits the oings On About Town" listings at *The ew Yorker,* had achieved such renown this world. When I called, he conssed only somewhat bashfully to his me ("There appears to be a universe in hich there is nothing higher than *Mceeney's.* I told one of my *McSweeney's*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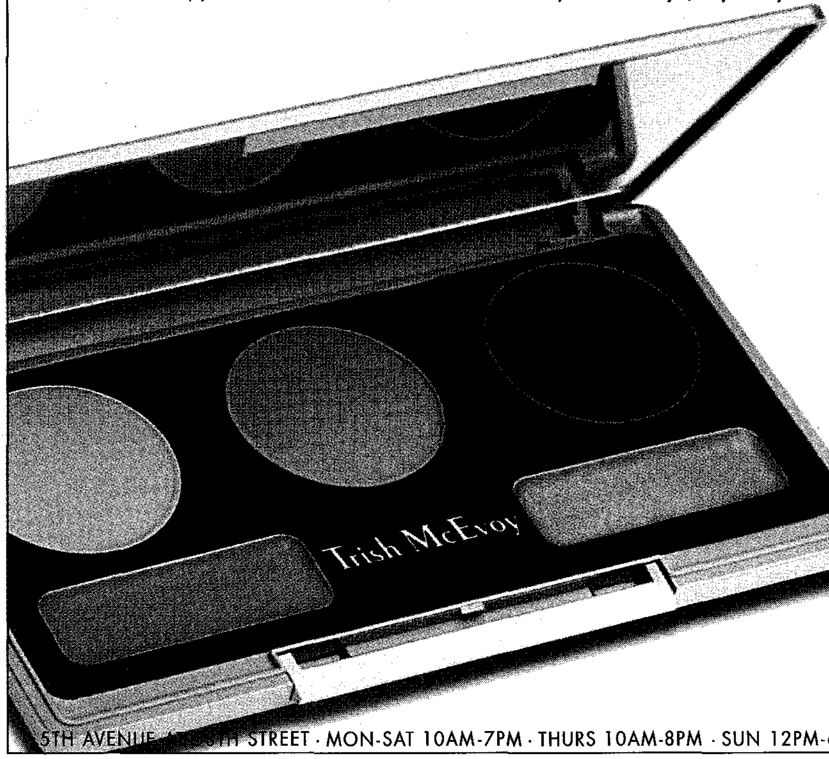

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fans, possibly to impress her, that worked at *The New Yorker*. But sh seemed to think that was just my unfortunate day job") and admitted that h too, has his own coterie of postmodernish stalkers, examples of whose e-ma he willingly forwarded:

Dear Ben Greenman,

Last night I had a dream in which sent you an email . . .

"Dear Benny,

"Something drives me to call you Benny, something I cannot control. Perhap it is that my parents once had a frien named Benny Greenman and his nam entered my unconscious, causing me t call you Benny Greenman, rather tha the much simpler and nicer Ben . . ."

I could analyze this dream for hour but I'll spare you that and instead lea you with one last thought: I don't thin my parents ever had a friend name Benny Greenman; I think it was Manny Greenberg.

To: McSweeney's

I see that there is a Neal Pollack boo Why is there not a Ben Greenman boo . . . I find Greenman to be funnier. imagine that he is skinny and often angry. . . . Every girl needs a razor and a so plush toys. Why is there not a Be Greenman book? I will sing this refrai until I am captured. The enemy forc are massing along the border. Eve sentence in this letter has eight or nii words, except this one, which has si teen. That was a sentence Ben Greenman would have written. . . . Why there not a Ben Greenman book? Pleas Mr. McSweeney's Representative, d what is right. I have not dreamt of Be Greenman yet. But it is only a matter time. A waterfall has a heartbeat if yo listen closely. And a clock is always tic ing in your heart.

There is, however, no way to be su that these e-mails are not a hoax on t part of the senders, who may well b Ben Greenman's friends, or on the pa of some *McSweeney's* readers thinki they are making fun of other M Sweeney's readers or doing what M Sweeney's readers are supposed to d And, of course, my friend Ben, no ma ter how much I have made him swe otherwise, may have written them hi self. That would be very *McSweeney's*

IT IS NOT JUST THAT DAVE EGGERS H entered that separate dimension of li erary success, the Vonnegut, Brau gan, Salinger space, wherein ma people believe he has the answer some of life's very vexing questio (*"He raised his baby brother!"*). In a lition to that, he may well have made, y his declaration of media indepenlence, the first new contribution in a ong time to the art of a literary career he was disinclined to discuss my thery of his media succession in person r by phone, although he would, he aid, take e-mail questions and hinted, oo, at new plans and ventures for *McSweeney's* that he also said he was not villing to discuss).

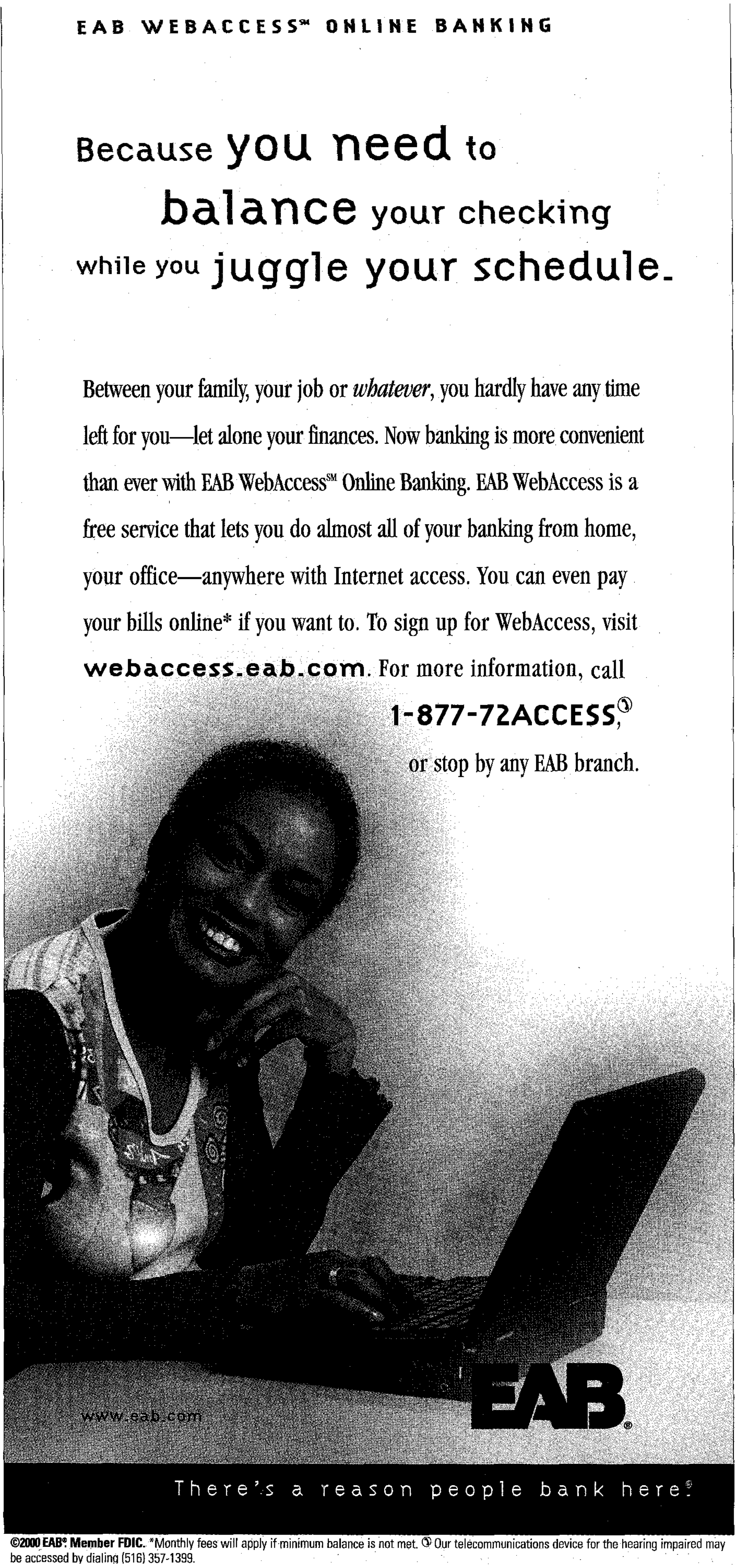
He has even popularized the literary ife. Indeed, he has expanded it into a roup profession—which may well be a ecessary step these days; you need colytes who can help you with your romotion. He has even added to the raft. Every young writer will now surey learn good Quark and HTML skills. Iore and more writers (young and not o young) will certainly be figuring out ow to publish themselves. And, most nportant, he has changed the literary aradigm: A writer, he has shown, has o recruit his own audience, be responible for his own community, motivate is own stalkers. The success of *A Ieartbreaking Work* (some people abreviate it just as *Genius*) was surely ided by his grassroots-publishing nodel.

> 'A writer has to recruit iis own audience, be esponsible for his own ommunity, **motivate iis own stalkers.**"

Of course, as befits any movement, *IcSweeney's* loyalists worry that Dave imself may not be true to *Mcweeney's*. That what *McSweeney's* (and *Iight* before it) may be for him is just a ack door to the big-time media. His nillion-dollar paperback deal has rated many followers. The report this ummer that Dave's young brother, the aby Jesus of the movement, was inerning at *The New Yorker* was, to say e least, unsettling. The recent rumor om Frankfurt, even though roundly enied, that Knopf, as much an old-fart terary symbol as there is, had signed im for his next book, for another milon, was also disturbing.

"We really don't know yet," said the alker, "if this is just all about Dave or if s so much larger than just one man."■

-mail: michael@burnrate.com



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Rachel Abramowitz HOLLYWOOD

Almost Infamous

Celebrating its first profitable year, DreamWorks exhibits the charm *and* the hauteur of a classic studio—leaving Hollywood skeptical about the big picture.

AS THE CROWD FILED OUT OF THE L.A. PREmiere of *Almost Famous* two months ago, the film's young stars—Billy Crudup, Jason Lee, Fairuza Balk, Kate Hudson—strolled outside to Sunset Boulevard to join the smokers, while the older industry insiders milled about the covered atrium. Predictably, talk turned to the $60 million film's commercial prospects; the absence of Steven Spielberg, who'd personally lured its director, Cameron Crowe, to bring his shingle to DreamWorks; and the hippie getup Hudson was wearing that night. But the surprise buzz of the evening was about Jeffrey Katzenberg's hair.

Gladiators: Partners Geffen, Katzenberg, and Spielberg in '96.

Of course, the DreamWorks partner isn't known for *having* much hair; still, it was a shock to see it buzzed into a distinctly David Geffen-ish look. Moreover, what little remained appeared to have turned white! Had the stress of running DreamWorks finally gotten to Katzenberg, a man famed for his doggedness?

Six years after it was founded by Katzenberg, Spielberg, and Geffen, the first new studio in decades is about to wrap up its first profitable year, led by the live-action film division, which managed to boost production from an anemic six films in 1999 to twelve in 2000. The New York *Times* reports that the average DreamWorks film grossed $78.7 million, 15 percent more than the industry average. Throughout the summer, it released one hit after another—and not the usual wince-as-you-make-a-buck crap but well-done popcorn fare like *Gladiator* and *What Lies Beneath.*

At a time when every other studio finds itself an increasingly less important subdivision of an increasingly larger multinational corporate monolith, DreamWorks has transformed itself, for better or worse, into a pure, old-fashioned movie studio, which lives or dies on its ability to pick hit movies.

But in today's Hollywood, that's a scary proposition. Tom Pollock, the former chairman of Universal, explains the economics of the current film business: "In an average year, movies generate a 5 percent profit margin; in a good year, perhaps as much as a 15 percent profit margin; in a bad year, a negative 5 percent profit margin or worse. Cable typically generates a 40 to 50 percent profit margin year in, year out."

DreamWorks doesn't own cable, or theme parks, or an Internet business, or a TV network. Indeed, its forays into other media have proved largely disappointing, from the music division, which has mostly hemorrhaged money, to the TV division, which in six years has come up with only one hit (*Spin City*) on the ai to the recent debacle of POP.com, th company's failed Internet start-up.

DreamWorks has always been a par doxical venture, born equally of idealis and hubris, the kind of place where n one has a title (though everyone know where the power lies). Its nostalg stance as an old-fashioned movie stud holds considerable appeal, especially f a community that has seen its cultur hegemony usurped by the Internet, th must deal with hostile and moralizin Washington politicians, and that fac unprecedented labor turmoil.

But here's the bad news. This sum mer's spectacular box-office run will ea the company far less than it appears, b cause almost every film on its slate is co-venture with another studio, wit heavy profit participation from playe like Bob Zemeckis and Robert De Nir Moreover, in the movie business, luck a ways runs out. And by the end of Oct ber, *Almost Famous* and the equally w received *The Contender* had both tank at the box office, while the woolly upli of Robert Redford's *The Legend of Ba ger Vance* looked to be insubstanti competition for the butt-kicking pyr technics of *Charlie's Angels,* both ope ing this past weekend.

No wonder Jeffrey Katzenberg's ha turned white.

DREAMWORKS IS RUN LESS LIKE AN ORDINA studio than like a Utopian millionair collective, where the chain of command always fluid. Katzenberg is a co-own who not only runs animation but al serves, idiosyncratically enough, as li action's head of production. Still, in th role he defers to the husband-and-wi team Walter Parkes and Laurie MacDo ald, close personal friends of Spielberg The couple not only green-light pictur in conjunction with the director but v cation with him. (Geffen rarely weighs

Photograph by George Lange/Corbis Out

except to personally negotiate the studio's numerous co-ventures.)

Relationships are everything in Hollywood, and even though it's hard to find anyone here who doesn't genuflect before Spielberg's business acumen and directing skill, it's almost as hard to find a producer or writer who doesn't disparage DreamWorks for its institutional arrogance and off-putting penchant for micromanagement.

On a recent morning last month, Parkes and MacDonald are meeting with a writer and producer on a project called *IQ 83*. Parkes is dark and lanky, MacDonald an almost crystalline Wasp. They wear jeans and work out of the living room in their spacious home in the choicest section of Santa Monica.

The visitors, Harley Peyton and Adam Goodman, bring in a bulletin board on which the scenes of their script are mapped out on three-by-five cards. It's impossible to imagine another studio head getting down to such minutiae, actually pushing those three-by-five cards around, but Parkes, a former screenwriter (*WarGames*), revels in it. He's even been known to wield the pen himself, writing Morgan Freeman's speech at the end of *Deep Impact* and inserting lines into *Gladiator.*

This does not always endear him to the talent. "He thinks he's Shakespeare," snorts one frustrated producer who's worked with him. Another complains that the team doesn't seem to value independent producers, since Parkes functions as a producer-in-chief. "They're all to the manner born," groans a well-known literary agent. "It's like you're dealing with royalty. Walter's very imperious."

At this moment, of course, the two are justifiably resting on their record, and simply point out that they have long working relationships with writers like John Logan, who did *Gladiator,* and Steve Zaillian, who's returning to do a polish on the upcoming Sam Mendes–Tom Hanks film *Road to Perdition.* "Micromanagement? In certain cases, it's absolutely true," says Parkes. "On other movies, I just hope to be as supportive and hands-off as I can." Screenwriter Scott Frank (*Saving Private Ryan, Minority Report*) agrees: "Walter's very good at problem-solving. He's saved my ass on a number of occasions."

And Spielberg, Katzenberg, and Geffen are rewarding them for their efforts. Under the terms of their recently renegotiated deal, Parkes and MacDonald will be allowed to take producer credits (and reportedly first-dollar gross) on certain DreamWorks films, a situation rife with potential conflicts of interest.

But such cross-purposes are built into the DNA of the company, nowhere more than in the multiple roles played by Steven Spielberg, DreamWorks' first among equals. Because of Spielberg, DreamWorks has been able to pad out its production schedule by cherry-picking other studios' development slates, turning films like *Saving Private Ryan, Deep Impact, A.I.,* and *Minority Report* into lucrative co-ventures. When Spielberg toyed for a few weeks with directing Universal's *Meet the Parents,* with Jim Carrey, the project turned into a joint Universal-DreamWorks production. (Spielberg and Carrey dropped out, but the deal remained.) "Spielberg's name is invoked quite a bit," says a top agent. "It's the trump card they pull."

Yet except for the box-office disappointment *Amistad,* Spielberg has not made another movie *solely* for DreamWorks, and depending on directing commitments, his day-to-day involvement ebbs and flows. He was, for instance, barely

Continued on page 97

Ben Brantley of The New York Times:
"Funny"
"Fascinating"
"Kaleidoscopic"
"Beguiling"
"Vivid"
"Fiery"
"Cinematic"
"Upbeat"
"Shimmering"
"Seductive"
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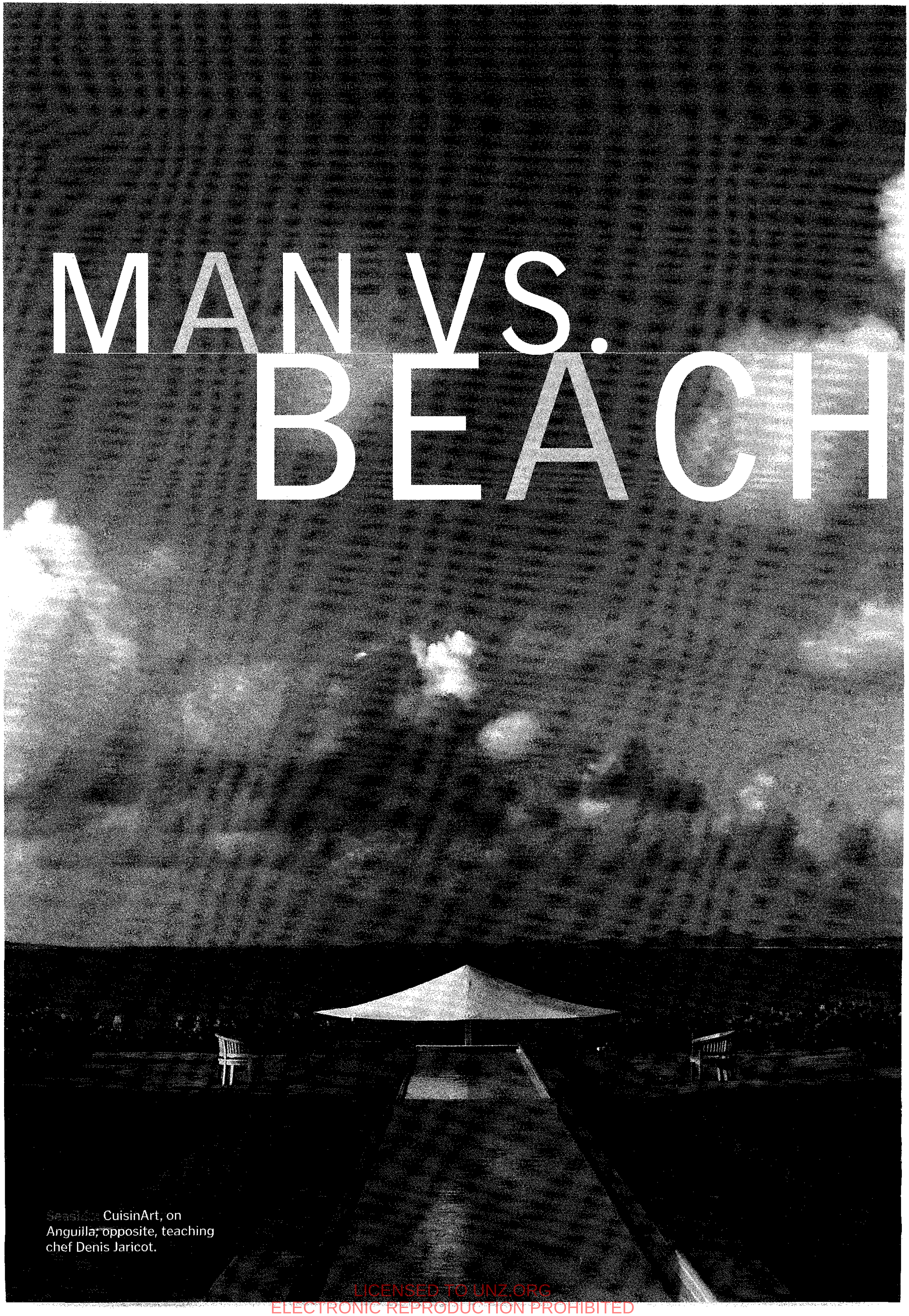
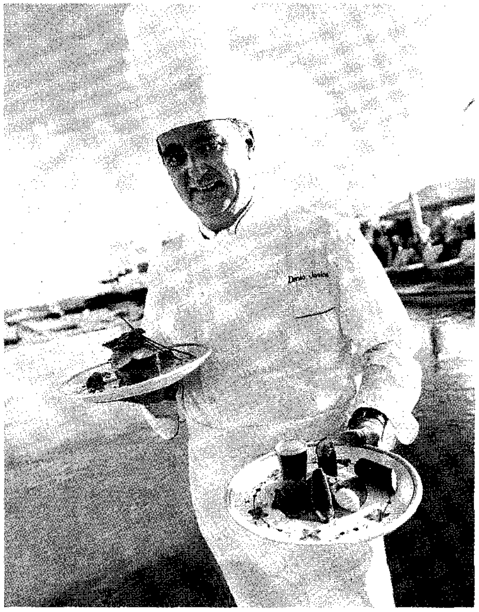


Seaside: CuisinArt, on Anguilla; opposite, teaching chef Denis Jaricot.

You say your idea of fun involves lying in the sun sipping caipirinhas? No contest. But a goal can raise your downtime to a higher level. Our writer takes on four island paradises, each offering a challenge, from windsurfing to sous-chefing. Who says self-improvement and hedonism don't mix?

BY GEORGE KALOGERAKIS



BE CONFIDENT, MON. • My instructor Matthew's words stuck in my head as I bent my knees and started to pull the rope toward me, hand over hand. The windsurfer's sail rose and I shifted my weight to my back leg. My left hand reached the top—the sail was up! Now I could hear Matthew exhorting me to "hold the sail!" Letting go the rope, I clutched the boom farther down, both hands now, and the breeze caught and filled the fabric right on cue. Somehow I maintained my precarious crouch and, turning my head slowly, gazed over the tip of the board out at the turquoise Caribbean stretching magnificently to the horizon. • "Okay, good," said Matthew. "Now you ready to try it?" • I let the sail drop and stepped back onto the hot sand. "You mean out there? On the water? You must be joking." • My brush with windsurfing took place on Barbados, the third of four Caribbean stops. The idea was that at each destination, apart from indulging in the usual vacationer's ways, I would try to

PHOTOGRAPHED BY ROB HOWARD

improve at some activity, one that made sense for that island (if not necessarily for me). So, fueled by a thirst for knowledge, and indigenous rums, I set out on my journey of discovery. I visited St. John, the Dominican Republic, Barbados, and Anguilla. One unwitting side effect of the islands I chose and the order in which I visited them was that the designated activities grew more daunting as the trip progressed: I started with tennis, proceeded to off-road biking, then windsurfing, and finally—most harrowing of all—cooking.

Herewith a true account of self-improvement running headlong into hedonism under the unforgiving tropical sun.

ST. JOHN

I'VE ONLY BEEN FLAILING AWAY ON THE court for about 90 seconds when Giff Searls, one of my opponents (the others being the ball, my racquet, and the game of tennis itself), calls a merciful halt.

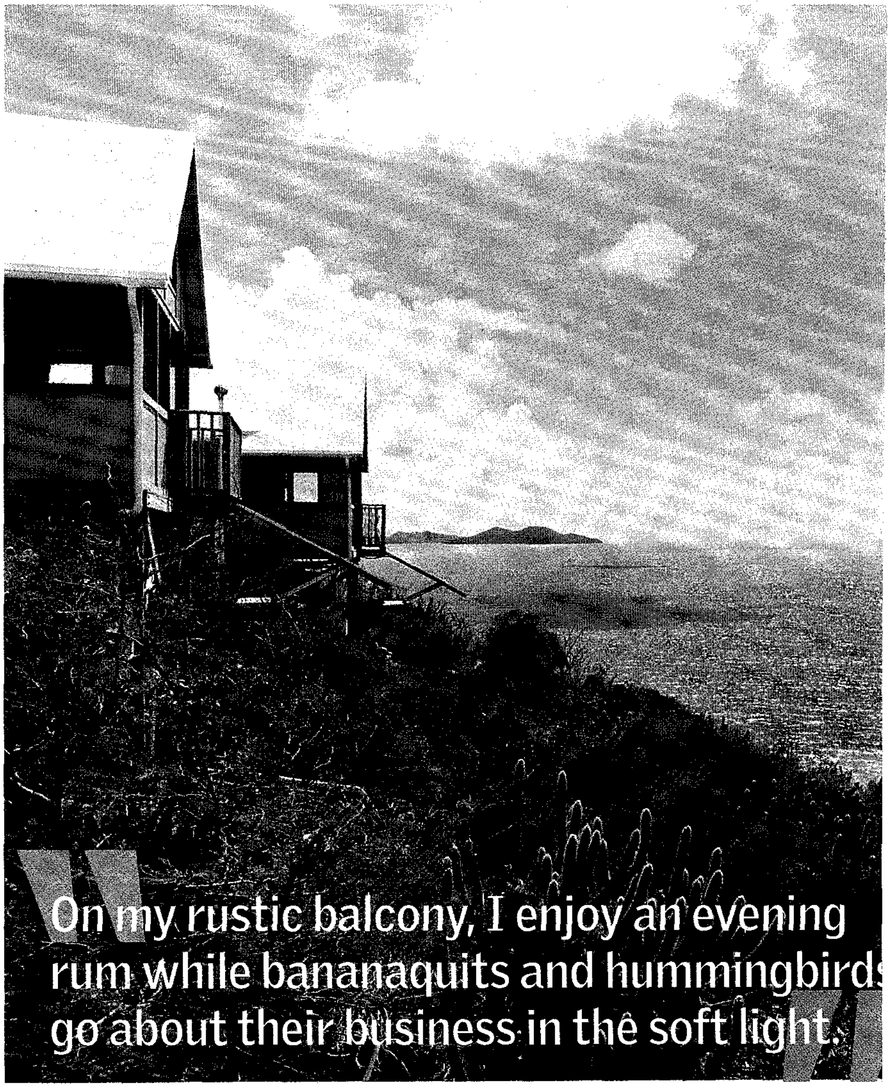
"Okay, let's stop the bleeding for a minute," he says cheerfully. Searls is the tennis director at the Caneel Bay resort, and I am his feckless student. I haven't played tennis in years, and it shows. During my conversations with Giff about my game, the phrase "gorilla arm" comes up far more than it really should in civilized discourse.

It's here on St. John, in the U.S. Virgin Islands, that the gulf between where I'm living and what I'm learning is widest. At the luxurious Caneel Bay, Searls has volleyed with former number-one Mats Wilander and coached guests like Mel Brooks, Anne Bancroft, Kevin Bacon, Alan Alda, and Michael J. Fox. Caneel is *the* resort on St. John.

But I'm not staying at Caneel. To get to my lessons each day, I drive my Jeep over from the Concordia Eco-tents, twenty minutes away, where life is considerably more spartan. I'm living on a dense, tangled hillside in a self-sustaining two-story structure—not really a tent, more like a cottage—made of wood beams and canvas flaps and screens. The floors, which feel like cushioned planks, are actually flame-resistant recycled sawdust and milk cartons, same as the walkways that connect Concordia's eleven units. To shower I have to first prime a 30-gallo rainwater-filled cistern with twenty vi orous pumps. Inside the tents are sma reading lights, thin-mattressed beds, "weather station" (wall barometer, the mometer, hydrometer), and a kitchen. I like camping out in simple comfort . indoors. Sitting in tennis clothes on n rustic balcony overlooking Salt Pond Ba I enjoy an evening rum while b nanaquits and hummingbirds go abo their business in the soft light.

Concordia is a smaller, newer variati on the better-known Maho Bay Camp another ecologically sound vacati community created by Stanley Seleng several bays over, but I prefer Conco dia's splendid solitude. During the seve al relaxing days I spend there, I see most no one (though a number of t tents are occupied), and hear nothi more jarring than the surf.

Ted Copeland, who co-manages Co cordia with his wife, Shay, explains th part of the Concordia approach is to e ucate guests, maybe inspire someone explore alternative energy sources ba



"On my rustic balcony, I enjoy an evening rum while bananaquits and hummingbird go about their business in the soft light."

ESSENTIALS

ST. JOHN

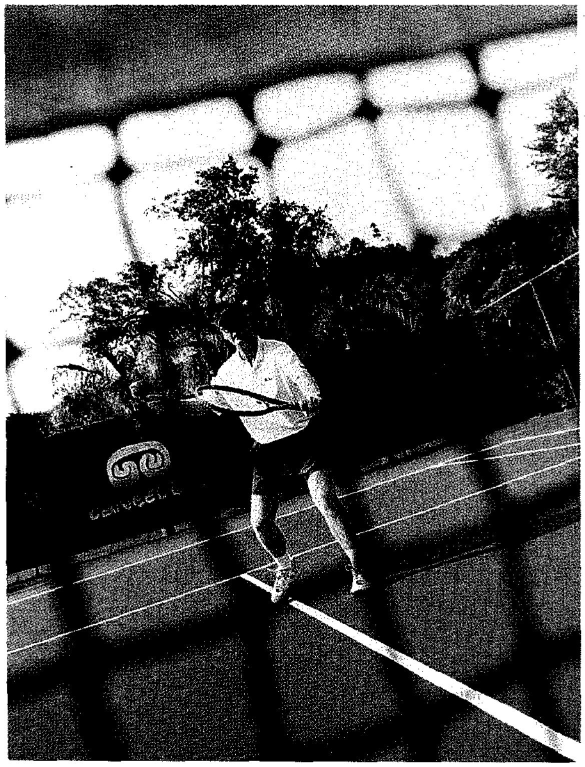
>WHERE TO STAY Concordia Eco-tents (800-392-9004); canvas-walled units complete with wind- and solar-powered kitchenettes start at $110. At Concordia's older and rougher sister resort, Maho Bay Camps (800-392-9004), tent-cottages start at $105. If tents aren't your style, you'll prefer the deluxe Caneel Bay Resort (888-767-3966), where doubles start at $400.

>WHERE TO PLAY Private tennis lessons at Caneel Bay's Peter Burwash International (340-776-6111) are $70 per hour. The Caneel Bay Beach Hut offers snorkeling, kayaking, and other water activities.

>WHERE TO EAT Shipwreck Landing (340-693-5640) entrées $6–$18. Miss Lucy's (340-693-5244) entrées $15–$24.

>GETTING THERE American Airlines (800-433-7300), Delta (800-241-4141), US Airways (800-428-4322), and Continental (800-231-0856) fly to St. Thomas. There's a 40-minute cab ride to the ferry station at Red Hook, where ferries to St. John run hourly, from 6:30 A.M. to 12 A.M.; $3 per person.

ome. (Guests are required to do a simle cleanup when they leave: sweep and ipe down the tent, gather linens, disose of garbage, roll up flaps.) The tents re on stilts, and the open space undereath is shared by hermit crabs and the quipment used to run each unit. Ted afctionately pats a large green container. t's the Clivus Multrum composting sysm," he murmurs. "Love it." Another day m talking to Shay when a stricken-lookg man opens the screen door to the ain office. Shay asks how the couple is oing. "Not so good," he replies. They st got here and his wife, he says, is in ulture shock." Shay calmly offers to ow them a studio. (In addition to the o-tents, Concordia rents out "studios" at are comparatively luxe—tile floors, tchen, microwave, real bathrooms.) e man perks up, and while he goes off fetch his traumatized spouse, Shay lls me that maybe 40 percent of their ests feel that way on arrival—they've me a long distance, they're tired, they dn't expect it to be so rough—but that ost stay and love it. Later, Ted says, he people that should've gone to Cael, we put 'em in studios."



at Stroke: Above, tennis at Caneel Bay; left, Concordia o-tents above the shore, St. John.

I go to Caneel, of course, for my own asons (non-guests can take lessons). e tennis there is part of Peter Burwash ternational, which runs more than 60 ch programs around the world. Under ff's guidance over several days, I work on my left hand, then my forehand and backhand, first from the service line, then the baseline. Next I practice my serve. Not only is it fun, but because I've started from scratch, my progress feels more astounding than it probably is.

But I don't spend all my days on St. John camping out in tennis whites. For one thing, there are meals to enjoy. At Shipwreck Landing, in Coral Bay, the motif is nautical and the atmosphere funky and unpretentious; a bit of chicken stir-fry, Key lime pie, and a Bushwacker can hit the spot, and did, more than once. One night I tried the popular Miss Lucy's, a mile down the road from Concordia, where one waitress and one waiter had their hands full taking care of some 25 diners. But the tender and spicy conch fritters were well worth waiting for, as was the grilled tuna and the raspberry-mango cheesecake.

St. John's beaches are pretty and, when you're lucky, all but private: One afternoon I shared the ample Salt Pond Bay crescent with no more than a half-dozen widely scattered humans, a pelican, an iguana, and a mongoose. And driving the winding, dipping roads around an island that's half national park is a treat in itself. You can't go fast here—open highway means 20 to 30 paved feet of straight, mostly crater-free road—so you're forced to enjoy the scenery. One promising-looking detour led me to a dirt road that quickly showed every indication of trailing off into weeds and rocks. But then I spotted a sign posted helpfully on a tree: TOURIST INFO: YOU ARE LOST, it read. Perhaps. But on the tennis court, anyway, not nearly as lost as I used to be.

DOMINICAN REPUBLIC

AT THE AIRPORT IN PUERTO PLATA, ON THE north coast of the Dominican Republic, everyone is running around blowing whistles. Maybe not everyone. But even a little whistle-blowing goes a long way, particularly when you are rooted to one spot, waiting—and waiting—for a driver. A local man finally approaches me. I explain the missing-driver situation. "Is he Dominican?" he asks. "He will be late."

It's muggy and chaotic and very green. On the road (finally) to Cabarete, a fast-growing little tourist town, everyone who was previously whistling is now honking. Motoconchos—motorbike taxis with three or more people hanging precariously off them—slow to offer pedestrians a ride, five pesos for a couple of miles. Climb aboard, plenty of room, just squeeze your steamer trunk right up there between that tractor engine and Manuel. It's transportation Ringling Bros.-style.

My accommodations have been arranged by Iguana Mama, the adventure-travel outfit that has agreed to put me on a bicycle the next morning and roll me down a mountain along difficult roads. I'm staying in a fancy compound called Bahía de Arena, a quiet private enclave on the beach about half a mile outside Cabarete. My two-bedroom house is clean and comfortable, with ceiling fans, tile floors, lots of wicker, and bedside stacks of German magazines and French paperbacks. Although the most serious crime in the area is petty theft, armed guards, rifles slung over their shoulders, patrol the grounds round-the-clock.

The day of the trip I'm up at 6:30. By 7:00 my next-door neighbor is poolside with his boom box going, playing the same song over and over. And at 7:30, Patricia Suriel, the affable American who runs Iguana Mama, picks me up and drives me to her office—essentially a bicycle shop—in Cabarete. I've signed up for a half-day trip down from the moun-

ESSENTIALS

DOMINICAN REPUBLIC

>**WHERE TO STAY** At Bahía de Arena (809-571-0370) doubles start at $85. Beachfront condos from Cabarete Palm Beach Condos (800-822-9994) start at $72 for a studio, double occupancy.

>**WHERE TO PLAY** At Iguana Mama (800-849-4720) a half-day mountain-biking trip costs $55, including bike, helmet, breakfast, and guides.

>**WHERE TO EAT** Sandros, a roadside stand in Cabarete, offers inexpensive local fare. At night, there's fine French dining at Otra Cosa (809-571-0897); entrées $12-$18.

>**GETTING THERE** TWA (800-892-4141) and American (800-433-7300) offer direct flights from New York to the Puerto Plata airport. Taxis to Cabarete cost about $20.

taintop village of La Cumbre de Moca, which is an hour's drive from Cabarete. During peak season, December through April, this particular trip might attract twenty cyclists, but it's off-season, so only five have signed up—and three of them don't show. So it's me and a young Norwegian from New York named August, plus our guide, Junior. Suriel's husband, Freddy, will drive us up to Moca in a truck.

I've done a fair amount of recreational cycling, but apart from a childhood encounter with some abandoned trolley tracks that rendered me briefly airborne, nothing that could be considered even remotely risky. Once I'm matched with a mountain bike, Tricia hands me a helmet. "The Dominican Republic is known for its beaches," she says, "not its hospitals." She recommends being careful with the children who like to line the road and high-five you as you whiz past (some regard it as a form of jousting, the aim being to unseat the cyclist).

During the drive to Moca, past pig and cow farms and fields of cacao, yucca, squash, plantains, sweet potatoes, banana, and pineapple, we get a glimpse of a beautiful, fantastically colorful country. There's green, first and foremost. But the tin-roofed houses are painted lime, pink, red, lavender, purple, blue, and mustard. Even the political parties and candidates—a presidential election is days away—are color-coded: Are you a card-carrying member of the white party? A lifelong red? Have you always voted purple? After a roadside breakfast of eggs, plantains, squash, and coffee, Junior briefs us on the rules of the road and we're off.

The trip down, just over twenty miles equally divided between paved road and off-road, takes about three hours. The countryside is breathtaking, with valleys and conical hills covered in palm and caoba (mahogany) trees; it looks a bit like southeast Asia. We stop now and then, especially on the easy-riding sections, and Junior tells us about t
vegetation. Schoolkids, in powder-bl
and beige uniforms, do indeed line
to high-five us, but gently—there's
funny business.

Off-road is wild: rutted dirt roa
pocked with pot holes and ditches, a
mined with loose stones. It's 90 minut
of shake, rattle, *y* roll. I have to lea
quickly just how much to rise up off
seat—enough to avoid some terrible jo
but not so much that I end up swingi
in the lower branches of a mango tree

After one steep and treacherous dow

ESSENTIALS

BARBADOS

>WHERE TO STAY The boutique gem, Lone Star Restaurant and Hotel (246-422-1617); doubles start at $675. For a more traditional resort, there's Colony Club (407-363-5112); doubles start at $542; Glitter Bay (246-422-5555); doubles start at $529; and the Royal Pavilion (246-422-5555); doubles start at $679.

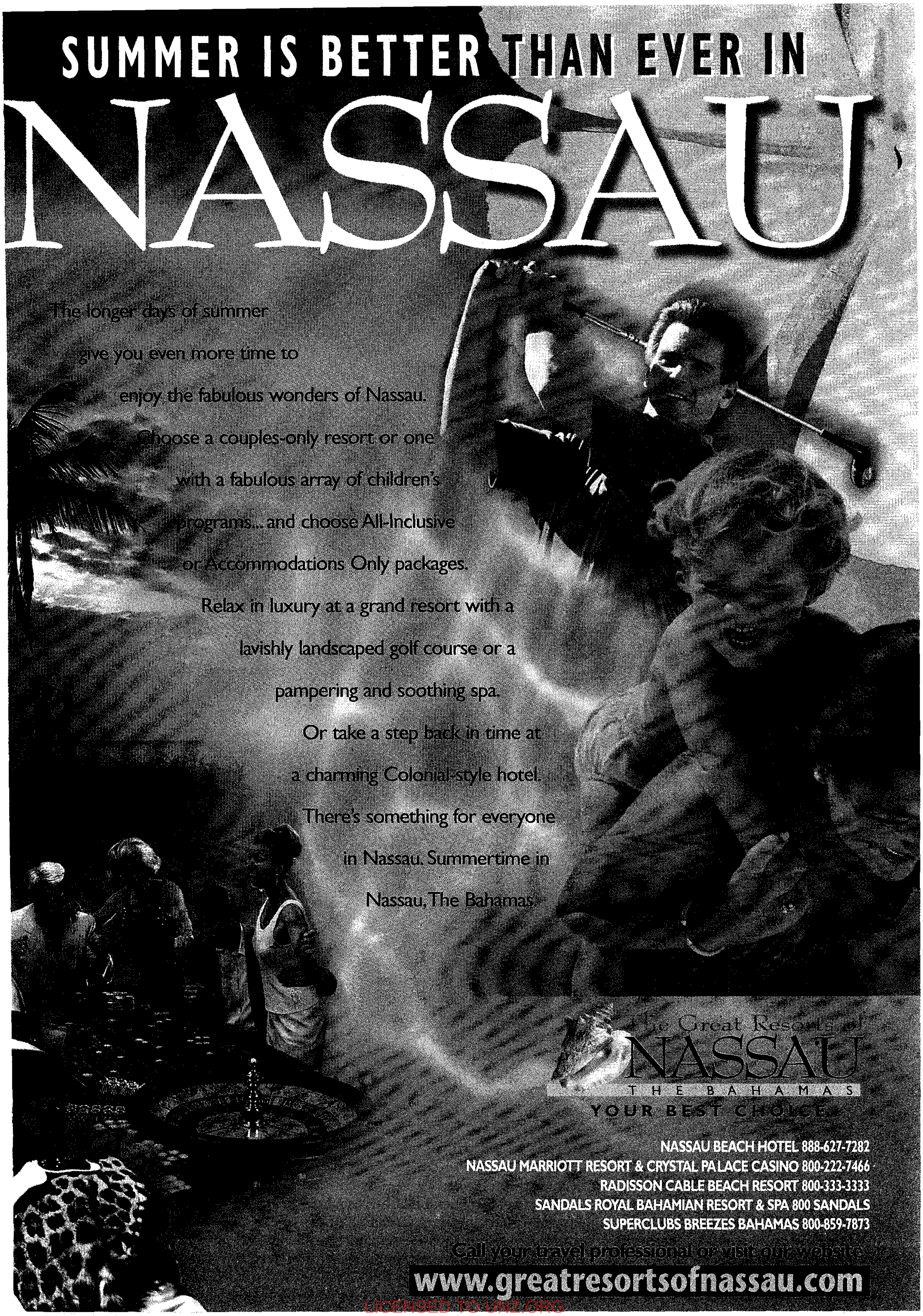
>WHERE TO PLAY Sign up for windsurfing lessons ($100 per hour, including rental equipment) at Blue Water, the water-sports stand out on the beach, about 25 yards from the Lone Star.

>WHERE TO EAT Lone Star Restaurant (246-419-0599), entrées $9–$21; Ragamuffin's (246-432-1295), entrées $15–$22.

>GETTING THERE American Airlines (800-433-7300), Air Jamaica (800-523-5585), and BWIA (800-538-2942) offer direct flights from New York to Barbados.

Chain Gang: Cyclists cross a river on an Iguana Mama bike trip, Dominican Republic.

"At a wider spot in the river, a midday party is in progress. Couples dance in the shade, children splash in the water . . ."



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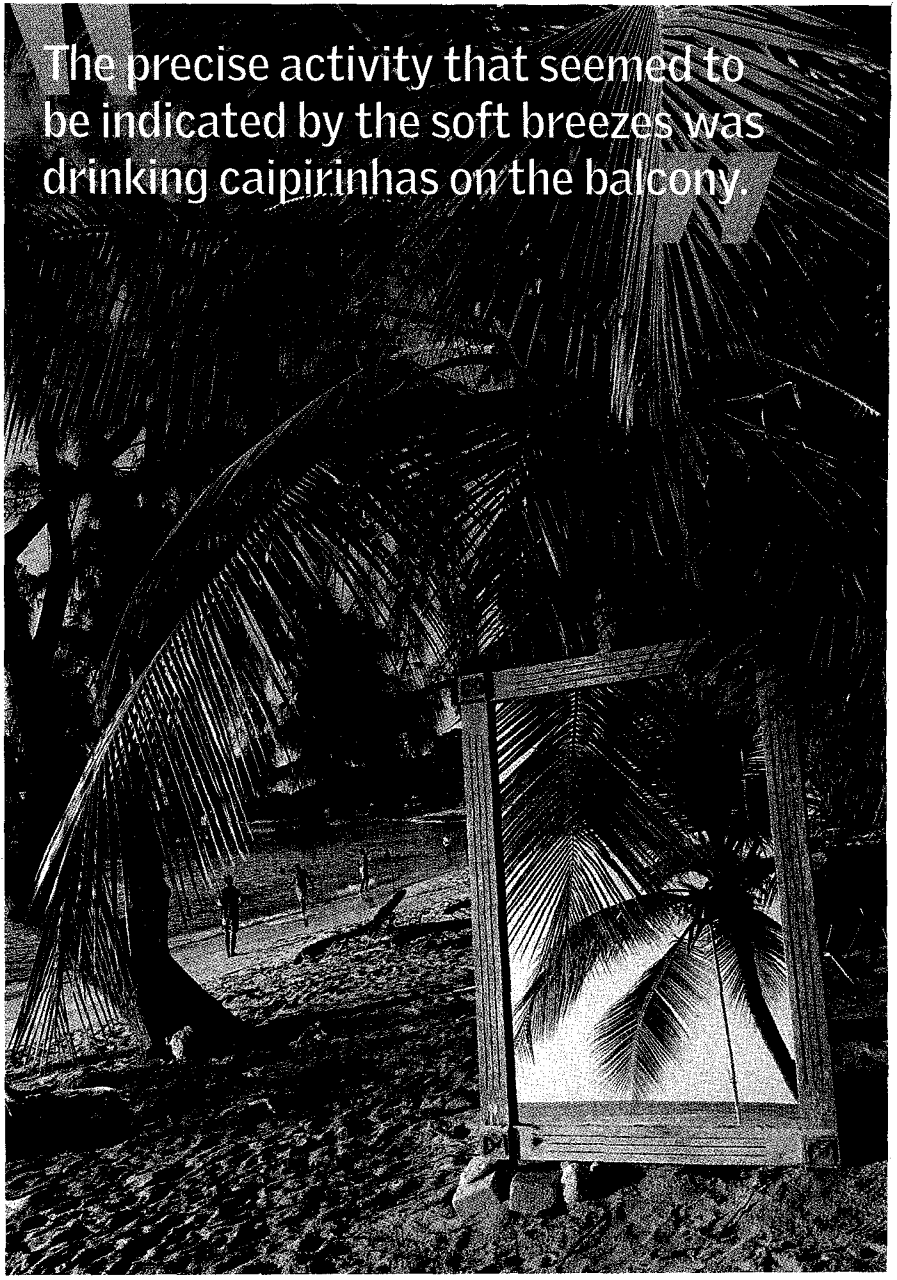
hill stretch, I arrive, vibrating but relieved, at the bottom of a hill just in time to hear Junior announce, "So now we cross the river"—whereupon he turns his bike into the underbrush and, pedaling, disappears. We follow him, riding, somehow, along a narrow winding footpath, headed for "the river," until August's chain breaks. Junior repairs it, and in a short while we're wading across a stream, carrying our bikes over the slippery stones. Five minutes later, with little evidence of civilization anywhere nearby, we hear the loud and unmistakable sound of merengue. In an open valley, at a wider spot in the river, a midday party is in progress. Couples dance in the shade, children splash in the shallow water, men and women are grilling food. (The only discordant note is the unsightly litter of dozens of discarded paper plates.) This time we ride our bikes through the river, across a yard-wide, damlike wall with water rushing over the top. We're careful to keep our steering true: There's a small waterfall on our immediate right, and anyway the wall's surface is almost as pitted with holes as some of the roads we'd been on. We make it across. Our bike trip—which I found challenging off-road, but easy on—is over.

Back in Cabarete, Junior takes me on his scooter to a roadside shack and arranges for a lunch of crabmeat stew and fried bananas. That evening I go to the other extreme, dining with Tricia at Otra Cosa, a fine French place—there's always a fine French place—on the beach in Cabarete. Halfway through the seviche appetizer, the power goes out. For my entrée I have shrimp. They appear to be the size of lobsters, although it is quite dark. Suriel tells me that Iguana Mama, which also offers hiking, cascading, and rafting, and is perhaps best known for its weeklong mule trek in Bermudez National Park, has been operating for eight years.

"When we started, Cabarete was really small—a surf shop, basically," she says. "There were no Americans." Even now, although 80 percent of Iguana Mama's clients are American, most travelers to the Dominican Republic (and in the Caribbean the D.R. ranks second to the Bahamas in tourism) are European. Many head for the resorts in Playa D'orado, and Iguana Mama draws some day-tripping clients from there. Suriel's main problem is keeping a staff.
"Within eighteen months, I lost si
amazing guys—the bulk of my Domini
can staff—to foreign women," she say
laughing. Lately, she's been trying t
hire married guys.

The precise activity that seemed to be indicated by the soft breezes was drinking caipirinhas on the balcony.



Mirror, mirror in the sand: Above, a beach at the Lone Star Resort; opposite, a Lone Star guest room.

BARBADOS

ON BARBADOS, I AM JOINED BY AN EMISSAR
from *New York*'s HQ, ostensibly to mak
sure that I go through with the dreade
windsurfing—the word *gunpoint*
mentioned during a tense phone conve
sation about arrangements—but actual
(I suspect) because of the swank accon
modations. I'm staying at the Lone St
Restaurant and Hotel, about a mile u

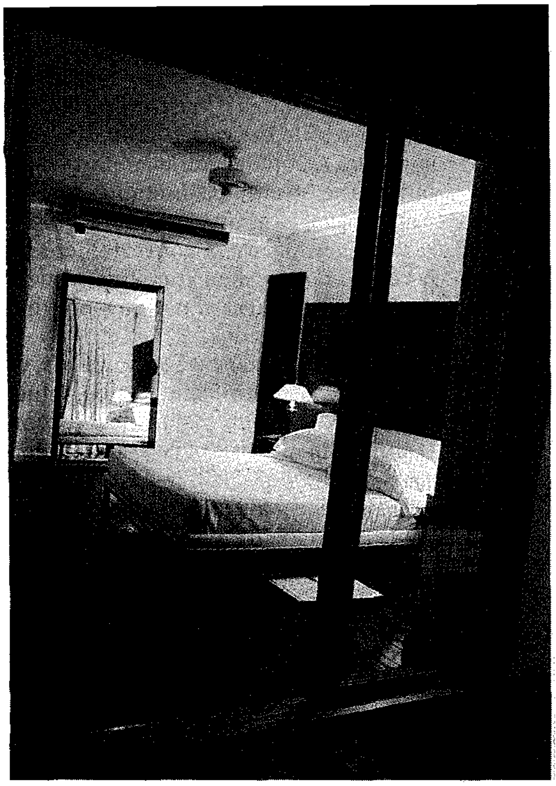
ESSENTIALS

ANGUILLA

>WHERE TO STAY CuisinArt Resort & Spa (800-937-9356); doubles start at $695. Complimentary cooking classes are offered twice weekly by executive chef Denis Jaricot. Additional demonstrations featuring visiting chefs are offered throughout the year.

>WHERE TO EAT Santorini (800-937-9356); entrées $20–$45. The Pumphouse (264-497-5154); entrées $9–$22.

>GETTING THERE American Airlines (800-433-7300) flies to Anguilla, and Continental (800-231-0856) offers direct flights to St. Martin, just a twenty-minute ferry ride from Anguilla.



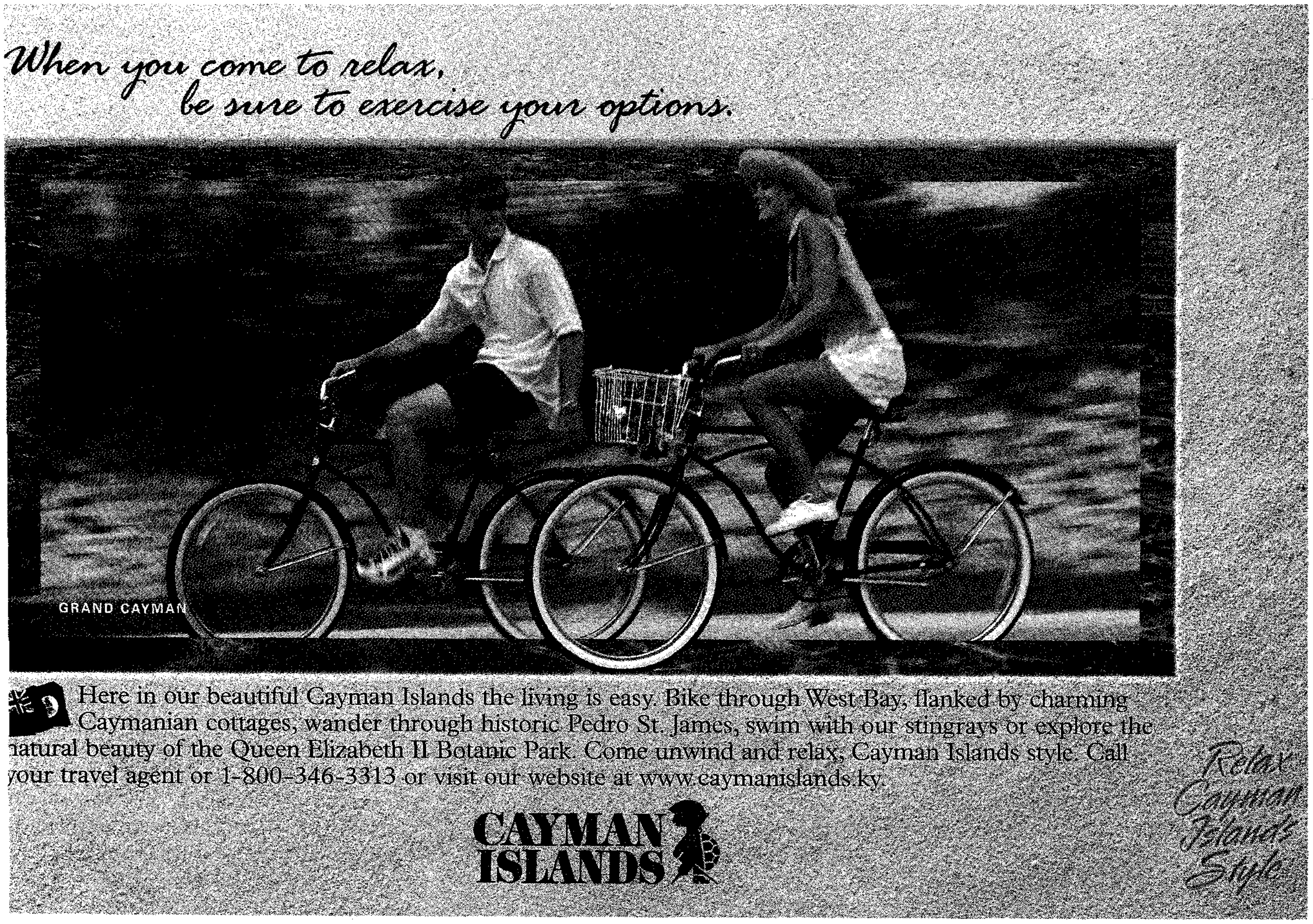
he western coast from Holetown, along strip that's home to some of the island's lder big resorts—Colony Club, Glitter ay, Coral Reef, Royal Pavilion. The one Star is something else entirely: a estaurant primarily—and a good one—but with four adjacent suites right on a small beach. The former garage, which dated to the forties, has been turned into a boutique hotel; it opened in 1998, and the owners are contemplating expanding to ten rooms. The restaurant's heavily British guest list has included Roger Moore, John Cleese, and 40 percent of the original Spice Girls. In short, it's good enough for me—and, coincidentally, for the emissary from *New York*.

The service is both first-rate and unstuffy, the rooms beautiful in a Philippe Starckish way (he in fact did the bathroom fittings). There are a lot of mirrors around the Lone Star, including a framed, full-length one stuck casually down on the sand.

For the first couple of days, conditions were deemed (by me) to be unacceptable for windsurfing. Rather, the precise activity that seemed to be indicated by the soft breezes was drinking caipirinhas on the balcony. The caipirinhas were followed by a series of pleasing meals in the Lone Star's casual yet elegant restaurant—light, mainly Mediterranean- and Asian-influenced dishes of red snapper, pork tenderloin, crab claws, tuna medallion, baby octopus. But eventually the wind kicked up and it was down to the beach by scruff of neck to the water-sports stand with me, where Matthew did his best to explain the unnatural act of standing upright on a board that's moving swiftly along the surface of the water.

There was a learning curve. Initially, I would crash into the sea almost instantly, and I feared that I would in time develop some exotic repetitive-motion syndrome (tensing/gulping/clambering; tensing/gulping/clambering). But eventually I learned to relax, and with the emissary heckling supportively from shore, I increased the duration of my nerve-racking aquatic glides to 10, 30, even 45 seconds. "You're doing everything right!" Matthew screamed at one point, as he paddled distantly behind me on a sail-less board. And I would have grinned then, had my face not already been frozen in a rictus of terror as I raced toward St. Lucia 100 miles away, clinging to a sail.

Such exertions are ideally planned for Sunday, because then you can unwind in grand style at the weekly party in Hole-



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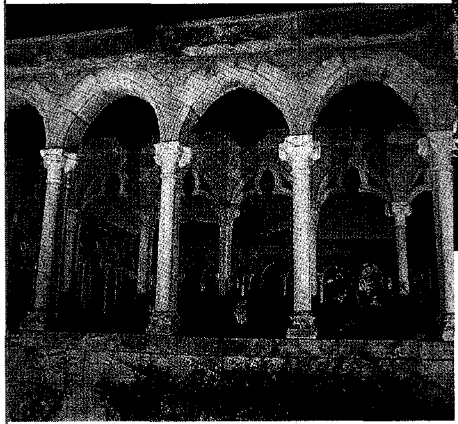
CAYMAN ISLANDS

NEW & IMPROVED

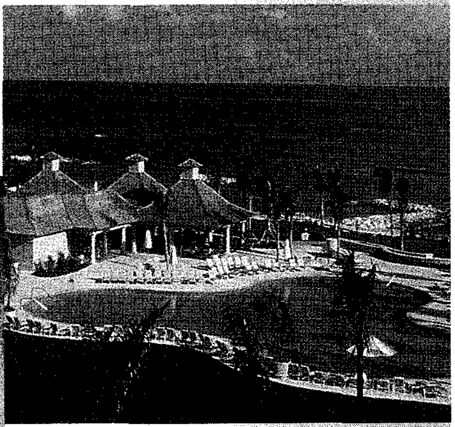
In Montego Bay, Ritz-Carlton unveils luxe Rose Hall, with its von Hagge golf course; the renovated Ocean Club, on Paradise Island, now has charm *and* Jean-Georges Vongerichten.

At the Ritz-Carlton Rose Hall in Montego Bay, Jamaica—which opened at the end of the summer—the unfailingly attentive and friendly staff is ready for the winter onslaught. So solicitous are they that the short trip from room to pool becomes a convivial gauntlet of smiles, greetings, and inquiries after your happiness. Just fifteen minutes from the cosmopolitan Kingston-alternative center of Montego Bay, this sprawling 430-room beachfront resort looks and acts like a Ritz-Carlton: a bit generic but undeniably comfortable. It's well run, and with restaurants, tennis courts, a spa–fitness center, and an eighteen-hole championship golf course, it can handle either your next convention or your next honeymoon. The main restaurant, Horizons, offers beautifully presented international fare with a local accent—the menu includes snapper, curried goat, and jerk pork. There's also the Club House, a short shuttle-bus ride to the White Witch Golf Course, designed by Robert von Hagge and Associates and laid out, remarkably, on a mountainside. At lunch, the view of the course, of the sea beyond it, and of an approaching thunderstorm is stunning.



DETAILS *Ritz-Carlton Rose Hall (800-241-3333); doubles start at $150 until mid-December, $345 thereafter. Horizons (876-953-2800); entrées $27–$45. Club House (876-953-2800); entrées (breakfast and lunch only) $9–$16.*

Devotees of the Ocean Club on Paradise Island in the Bahamas will be glad to hear that the luxury resort has survived a $100 million renovation with its colonial elegance intact. The main entrance has been moved, the 50 additional rooms and suites feature DVD and CD players, and the superb new restaurant, Dune, is run by Jean-Georges Vongerichten. But the effortless old-world charm of the place—the terraced gardens, the transplanted twelfth-century cloister, the late-afternoon room service of champagne and chocolate-covered strawberries—has not been touched. None of this is out of place on Paradise Island, the popular, expensive, and still beautiful cluster of resorts just off Nassau. Nearby is the championship, Tom Weiskopf–designed Ocean Club Golf Course—due to open in December. "The trap on that fairway," says Sol Kerzner, the chairman and CEO of Sun International, "is the ocean." As for Dune, the Caribbean-influenced French tasting menu on the very first day it opened was light and delicious, and the sleek 90-seat restaurant is refreshingly casual. As you sit there overlooking the matchless Bahamian beach, it's easy to feel that Mercer Kitchen has simply been transplanted much, much farther downtown.



Paradise Found: Left, twelfth-century cloister at the Ocean Club, Paradise Island, Bahamas; above, Ritz-Carlton pool, Montego Bay.

DETAILS *Ocean Club (800-321-3000); doubles start at $400 until mid-December, $635 after the holiday season. Dune (242-363-2501); entrées $20–$45.* G.K.

town. At a tiny intersection on 1st Street two establishments, next-door to eac other, provide the catnip: The TML Ba sponsors a popular karaoke party righ out in the street; TML stands for To Much Love, as it must. And the restaurant Ragamuffin's, a converted chatte house, has on its menu on Sundays wha must be the biggest, if not the only, dra show in all Barbados.

In the rear garden at Ragamuffin's, w are handed a large drinks cube, whic we roll like a die to make our selection It comes up AFRICAN DELIGHT. And wha would that be? "It'll get you there, promises the waitress. As we eat a delicious meal of calamari, and chicke with mushrooms, the performers sta to arrive, hurrying past us with hange and garment bags. The show soon start in the small front room, among th crowded tables. There's a Tina Turner, Shania Twain. "River Deep, Mountai High" mercifully drowns out a karaok "You've Lost That Lovin' Feelin' " fro out front. The performers' wigs brus the fishnet hanging from the low ceilin and their huge pumps bend the ol floorboards. They're still vamping whe we leave at around eleven, and the stree party is in full swing as well, though th karaoke's been shelved in favor of tape reggae. Scores of people are drinkin and dancing. But even the unsteadies of them appear to be on more solid footing than a certain beginning windsurfe was that afternoon, out on the open se somewhere west of Barbados.

ANGUILLA

"MONDAY IS LIKE SUNDAY HERE," SAYS WALter. "Every day of the week is about th same."

Anguilla is quiet and calm, and no just compared with Ragamuffin's. Walter, an older taxi driver, reflects his island's collective demeanor. "I have tw hobbies I would like to tell you about," h says softly as we approach CuisinArt, th new resort and spa that, from a distanc in the nighttime, resembles a lit-u cruise ship. "One is collecting busines cards. The other is singing and dancin So if you have a business card, I woul like to have it."

CuisinArt is a close approximation of gleaming, whitewashed Mediterranea village. The various sections are name for Greek islands, and I'm in Lipsi, in a enormous suite with a bedroom, livin room, two bathrooms, a balcony, and private deck for tanning. From my shov er, I can see St. Martin. The reso opened last December after having bee

Photographs: from left, courtesy of Ocean Club; courtesy of Ritz Carlt

elayed by Hurricane Lenny, which amaged the island severely. CuisinArt is eeming with staff, and everywhere you ok people are carrying linens or mowg or watering. The pristine white sand each is long and empty.

I'm here, supposedly, to learn someing about cooking, but one look at the nticing new spa suggests a very differnt line of self-improvement. Tennis on t. John left me with an aching forearm nd wrist. My fingers still hurt from aplying the handbrakes while biking in e Dominican Republic, and they're a it raw from tugging at the sail on Barados. The windsurfing has also done larming things to my lower back (bendg), to my knees (climbing back aboard; raying), and to my ego (passim). Surely ere was much to be gained, if not arned, from a really great massage. aybe even a facial. I'd always wanted utter the words, "No, I can't do it en—I have a facial." So I make a couple f appointments.

Michelle McDonough runs a spa staff f physical therapists who specialize in orts injuries, and guests are more than illing to seek them out. There are spealists and treatments for migraine, iatica, tennis elbow, and the like. The aff have all worked with doctors but, as one specialist told me, "we can also do the pampering thing."

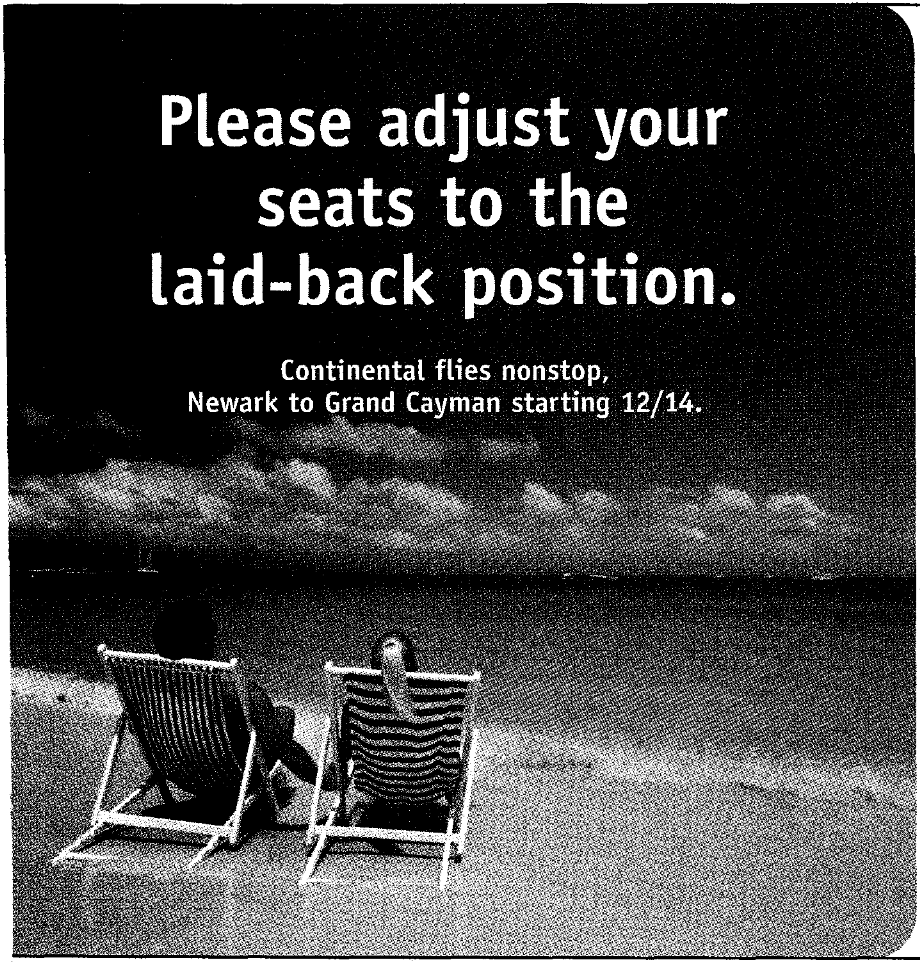
So they can. I passed on something called "ear-coning" ("It can help with pressurization problems—it creates a vortex of energy on either side of your third eye," the specialist explained), but their skillful way with a massage and, yes, a facial enable me to confront even cooking with equanimity. This turns out to be more of a demonstration than a class: We just watch and take notes. CuisinArt is owned by Leandro Rizzuto, who also owns the Cuisinart line of kitchen products, and the resort places a great emphasis on its cuisine—they have their own hydroponic garden and restaurant—and, starting in the spring, visiting chefs will conduct two such sessions a week for interested guests. Along with a half-dozen others, I sit in one afternoon and watch Denis Jaricot, CuisinArt's satisfyingly Gallic-looking and -sounding head chef, whip up a few things in Santorini's demo kitchen.

Jaricot starts with a smoothie. "Raymond," he says to his assistant, "I am missing ba-nana."

And so it goes. Jaricot talks throughout, explaining what he's doing and why. Portions of each concoction are passed around to the class—gazpacho, potato gnocchi, cucumber-blossom fritter. On tasting this last delicacy, one of my classmates cries out in ecstasy. Jaricot smiles, says to Raymond, "Leave some out, he wants more." People jump up now and then to peer into a saucepan. "What was in the middle of that almond cake last night?" one woman asks. Jaricot grins: "Rice Krispies." The dinner I have at Santorini that evening—tuna sashimi, rack of lamb—suggests that Jaricot and his staff perform every bit as well for a less intimate audience.

CuisinArt is so high-end and produced—turn a corner and you're likely to stumble upon a harpist, or a crooner—that an evening off-base at the Pumphouse, a popular joint over in the hamlet of Sandy Ground, is a welcome change of pace. A burger, a few beers, a live reggae band: something to cut the pampering a little.

A short while later, I'm back in resortland, walking by the pool and gardens under a full moon. Nearby, a group of men and women are engaged in a spirited game of late-night boccie. And I thought: Reggae in a roadhouse, boccie on a manicured lawn. Tennis and composting. Stunt-riding and massages. Lots of exercise and lots of rum. Not extreme travel, exactly, but a vacation of extremes. What could be better? ■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WINTER TRAVEL 2000

VEGAS

EATING LAS VEGAS

Can a finicky gourmand who hates to **gamble** and can't stand crowds possibly find happiness in the loudest, craziest, most garish city in America? **Gael Greene** says you can bet on it.

LAS VEGAS? MOI? I felt it was just a shade whimsical when my boss dispatched me to determine whether readers of my ilk (a spoiled, self-indulgent, orally fixated, congenitally paranoid New Yorker) want to . . . need to . . . ought to take a bite of the new, *New* Las Vegas. Not the bring-the-family Las Vegas but the luxury-resort (fuhgeddabout-the-gambling) Vegas that might *actually* tempt our fancy. Sorry, I'm too tight to gamble. Isn't it enough I gamble my digestive equilibrium every night to protect yours? I write for sensualists and sybarites, not for masochistic dreamers. • Vegas. I love it. Love the sleaze, the glitz, the cheese. I was born for this marble-bidet-and-high-tech pampering. Born to wallow in the old-style breakfast buffets. Love both "Mystère" and "O," haunting works by Cirque du Soleil. Love the theme parks. Love the Liberace Museum and the view from my aerie up Las Vegas Boulevard with

PHOTOGRAPHED BY **MATTHIAS CLAMER**

Oy Vegas: **View of Ballys and the Paris from the Bellagio.**

"Alas, not even Monet-inspired carpeting masks the torturous whine of the relentless slot machines."

the Chrysler Building tucked behind the Eiffel Tower and volcanoes exploding every fifteen minutes. I thought dancing waters leaping orgasmically into the air every twenty minutes would be hopelessly corny. In fact, the H2O chorus line is stirring, cooling, witty, especially if you're outside and can hear the music. And don't let me forget entertainment. It's a smorgasbord, too: Blue Man Group, Tommy Tune in *EFX,* classic Vegas showgirls, Flamingo's afternoon topless show, the Temptations, Tina Turner. Las Vegas is loyal too. Jerry Lewis just signed a twenty-year contract with the Orleans. He intends to live longer than George Burns.

I hate Las Vegas, too. Hate the inexplicable hour wait for bags to tumble off the carousel at this small-time airport. Panicking at the creeping hotel check-in lines, I flee to the VIP check-in, hoping somehow to be recognized as a VIP even though I'm trying to be anonymous. Not that Las Vegas knows from Manhattan status. Dedicated gamblers are the VIPs here. High rollers get flown in free, are comped into posh suites our money can't buy, and eat shark's fin and foie gras on the house. And spare me the cabbies, so friendly, so folksy, till suddenly they turn into crocodiles. ("You call this a tip?!" "I haven't got change, so I'll just keep your three bucks.")

Actually, it takes me 48 hours to find my Las Vegas mind-set. Have I wandered into the bar scene of *Star Wars*? Wherever I go, I find myself elbowing dawdling women and too-friendly children, crushing toes with my lethally loaded Tumi to break a path through the oncoming horde. Nothing quite prepared me for how fat Americans are. Or for the wardrobes: Seventy-year-old flab in cutoffs and camisoles, hairy backs in turquoise tanks. Scary.

From a distance, the $785 million **Paris Las Vegas** is brilliant with its spanking-clean, worshipful replicas of the Arc de Triomphe, l'Opéra, the Louvre, and its half-size, 7 million–ton Tour Eiffel (from Eiffel's original blueprints). Alas, inside, not even Monet-inspired carpeting masks the torturous whine of the relentless slot machines. It's cute that the hotel serving staff tosses off a few words of French. *"Madame,"* they say. And *"Merci." "Combien du bagage?"* a porter asks. The supposedly upscale doubles are quite spartan, with no mini-bar, no bottled wa ter, and smallish tubs. There's no night time housekeeping service, no chocolat *bonne nuit,* no change of sheets the sec ond day unless you ask. This is luxury Yes, the painted sky in the *faux* Pari Casino is lovely, but it's perpetual twiligh on the cobbled Rue de la Paix of shop and eats—somber, very *Les Misérables.*

There's almost always a line at **Le Vi lage Buffet**, with its arcade of food sta tions dedicated to Normandy, Brittan Burgundy, Alsace, etc., and waitresses i vintage peasant dirndls. The $10.9 breakfast feast is a bargain, with mor ups than downs: lemony Hollandais crusty pommes Lyonnaise, a respectabl omelette, smoked salmon, and salmo pastrami. The croissants make everyor else's taste plastic. The king of Parisia patisserie, Gaston Lenôtre, sent a tea to coach the house crew.

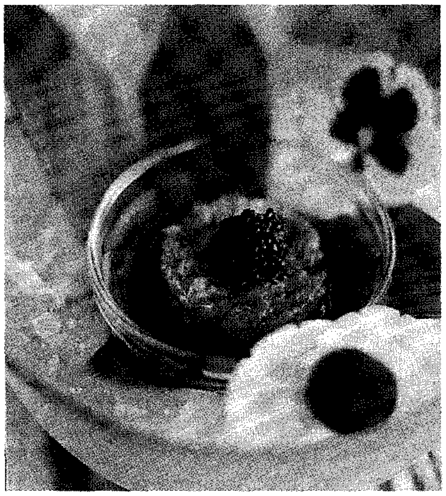
To escape the gloom and jangle of th tacky Paris, we cross the street and jum on **Caesars Palace**'s moving sidewalk i search of the Forum Shoppes. Ah, shoj ping, Mother Nature's Prozac. I rare have time to shop in New York, so tl Forum is like Candyland to me—Escad

ircus maximus: From left, the dining room at the Bellagio's Le Cirque; Cirque de Soleil's "O" at he MGM Mirage; the Bellagio façade; below, toro tartare with caviar at the Hard Rock's Nobu.

KNY, Armani Exchange, Dior, Judith ieber. I buy a pink straw hat and then ollow the crowd past FAO Schwarz to atch the on-the-hour-every-hour fire, ightning, and drama as Atlantis rises ut of a fountain in front of the Cheeseake Factory while animatronic gods truggle for power. It's a must. The two f us scope out the eclectic mall crowd at unch in the terrace café of **Spago** as the orum sky goes from afternoon bright to unset pink and twilight, then back to awn, while we share a Puckian pizza, a ecent Caesar, a much too sweet Chinese hicken salad, and an irresistible almond-butter-crunch tart and their "best ver" brownie sundae.

E'VE MOVED CLOSER TO THE EQUATOR ow, to the **Mandalay Bay Resort**, with s vast Coral Reef Lounge and manade jungle, hulked at the southern exremity of Vegas civilization. It's too big 3,800 rooms), too far from mid-Strip, here I'd want to be if I had just four or ve days to skim the cream off this town. till, the eleven acres of Mandalay Beach re an engineering marvel, with sand each and four pools, including one that akes waves up to eight feet high. (It ad to be turned down because it had ent surfing guests crashing into its conrete lip.) Mandalay also has a hotel ithin a hotel: **The Four Seasons** (424 ooms), its decorous lobby tacked onto andalay's hip and its five floors of seriusly deluxe, contentedly styleless rooms ashed in the tower. **Charlie Palmer teak** is confidently clubby. And the **Verandah**'s tastefully tailored buffet is a breakfast hangout for local deal-makers. No casino. No gambling. No tumult. No pheromones.

Of course, just steps away, beyond an unmarked door, is Mandalay Bay's younger, party-animal crowd at **Trattoria del Lupo** (Wolfgang does Italy); **China Grill**; **Red Square**, with its ice bar; and a mating mosh at **RumJungle** (exotic drinks, Trader Vic–ish nibbles, spottily dressed girls who dance overhead). Worth the hike for foodies is **L.A.'s Border Grill** (chiles rellenos, quesadillas, griddled tacos). I keep hearing raves for **Aureole** too, but our one visit is a strikeout. As advertised, the room is smashing, very *Mission Impossible*. But the night we're there, the kitchen runs on automatic pilot, and our waiter, unbearably suave, glides in and out look-



GAEL'S BEST OF VEGAS

BEST HOTEL The Bellagio; the Venetian

BEST STANDARD ROOM The Venetian

BEST MEAL Nobu at the Hard Rock; the Renoir at the MGM Mirage; Napa at the Rio; Prime and Le Cirque at the Bellagio

BEST SHOPPING Caesars Forum Shoppes; the Via Bellagio at the Bellagio; Desert Passage on the Strip (702-866-0703)

BEST BUFFET BREAKFAST Le Village at the Paris; Garden Court Buffet at Main Street Station

BEST PASTRY Lenôtre at the Paris; Palio at the Bellagio

BEST POOL Mandalay Bay; the Mirage

BEST SPA Canyon Ranch SpaClub at the Venetian

BEST SHOW Cirque du Soleil's "Mystère" and "O" at the MGM Mirage (800-392-1999 or 702-796-9999; tickets for "Mystère" are $68, for "O" $90 and $100); "Danny Gans: The Man of Many Voices" at the MGM Mirage (tickets are $67.50)

BEST RIDE The Big Shot Drop from atop the Stratosphere Las Vegas tower (if your heart can take it; 800-99-TOWER; admission is $6)

BEST SPECTACLE The Bellagio's Dancing Waters; the Fountain of the Gods Show at Caesars Forum; Masquerade in the Sky at the Rio (all free)

BEST VIEW The blimp ride over the Strip, provided by Las Vegas Air Ship (www.vegas.com or 702-646-2888; tickets start at $179, pickup in North Las Vegas)

BEST MUSEUM The Liberace Museum (702-798-5595); Madame Tussaud's Celebrity Encounter (702-990-3530)

BEST EXCURSION Champagne picnic in the Grand Canyon, provided by Heli USA Airways' VIP Pegasus Tour (702-736-8787; tickets are $299, including van pickup at your hotel); the drive to Red Rock Canyon (for driving directions, call 702-363-1921 or take Gray Line tours, 702-384-1234; admission is $5 per vehicle)

od photograph by Fran Gealer/Beate Works.

ing like he might kiss his own hand. With Zorro advising, we choose a $250 Cos d'Estournel from Aureole's celebrated four-story glass tower. Oh, sob. It is dull and muddy. "Sorry," says Zorro. "What do you expect of an '89?"

> "I didn't grow up with Renoirs on the walls, so I am ready to be wowed by the Renoir, a chintz-swathed sanctuary at the Mirage."

MY LIFETIME STATS SUGGEST GREAT DINING doesn't require a star chef's presence. Even so, expectations flutter when we find Jean-Louis Palladin actually poking his finger into the pots in the open kitchen of **Napa** at the Rio. On this sultry night, our choices seem high-risk—foie gras with rhubarb, braised pork with wild mushrooms, Kentucky short-rib pot-au-feu cooked in a bladder (don't ask). But with the first bite of ahi-and-hamachi tartare in a stunning curry emulsion, we go rocketing off into one of the best meals of the trip.

We're on the move again. Checkout time in Las Vegas seems to be about noon or one. The **Hard Rock** refuses to let us into our pitiful, no-frills, motel-like cubby till 4 P.M. You bet I'm grumpy. Though I do see the honey for baby-boomers on a budget: a swim-up blackjack table and showgirls lazing away. (Does someone pay them to come?) I've sworn off young boys myself, but I do crave a flirtation with **Nobu**'s sushi bar. "*Omakase*" ("Let the chef decide"), we say to a veteran *sensei* on loan from Nobu/SoHo—and slowly, gauging our tastes, he sculpts edible drama in a dozen acts: another one of the best meals of our marathon.

Next stop, the **MGM Mirage**, not to sleep but to eat and see the dolphins. The arrival of this casino, gambling impresario Steve Wynn's potent froth of luxury and theme, raised the stakes in this town's building boom. (He sold it to MGM earlier this year.) Don't miss the sensory overkill: real orchids in a stage-set rain forest, a 20-foot aquarium behind the registration desk, tigers and lions snoozing in Siegfried and Roy's Garden, and the volcano exploding outside every quarter-hour. A salsa band and a David Rockwell–detonated riot of cobalt blue, red neon, and yellow bananas draw us into the **Samba Grill**, a vibrating canteen in the Mirage casino, for the $28.95 all-you-can-eat Brazilian barbecue. Waiters armed with rotisserie skewers whirl by dispensing sausage and pep pers, honey-basted turkey breast, chicken Hawaiian-style, and slow-roaste pork loin till you signal . . . *enough.*

Unlike some people I know, I didn grow up with Renoirs on the walls, so am ready to be wowed by the **Renoir**, chintz-swathed sanctuary at the Mirag But I am equally knocked out by the un expected pleasure of Alessandro Stra ta's $65 vegetarian tasting in this un likely boudoir setting—a crash of diffe ent florals, like Mario Buatta i overdrive. This is the best vegetable tas ing I can recall: A pow of fresh blac truffle in tempestuous cream-of-gree garlic soup. Gratin of asparagus canne loni wrapped in spinach and morel Marvelous sweet-pea risotto with sprin vegetables and shards of Parmesan. In moment when everyone is braisin short ribs, the red-wine-simmere beauties, relished by the carnivo across the table, are unforgettable. De initely major-league.

International waters: From left, shops at the Aladdin; the Hard Rock's Nobu; a Renoir at the MGM Mirage's Renoir restaurant; gondoliers at the Venetian. Below, roasted langoustines with truffle cream at the Bellagio's Aqua restaurant.

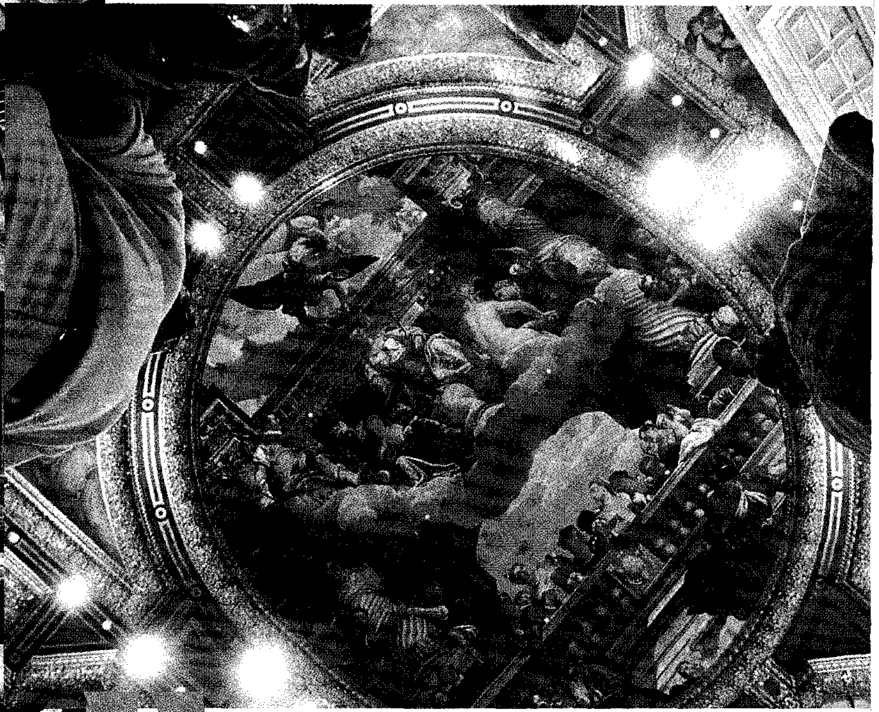
T DOESN'T UPSET ME AT ALL THAT THE glorious, stained, stinking, and sinking Venice, where I often winter, has been airbrushed and shrunk into the $1.5 bil-ion **Venetian**, fronted by eerily pristine nock-ups of the Clock Tower, the Doge's Palace, and the Bridge of Sighs. A gon-lolier leans against a marble column in he astoundingly grand lobby, singing an aria. It's a giggle. The soaring "Tiepolo" lomed ceiling, painted by New York artists, and the dramatic patterned narble path to the casino aren't silly. They're astounding. Agreed, it's a claustrophobic trundle to guest-room eleva-ors. But every room is a suite with unken living room, smartly decked out, and in-room fax machines and mini-ars. My trendy pal Cassandra, grousing ver the untrendy hordes, sought mnesty in the **Canyon Ranch SpaClub** elow, with its rock-climbing wall, fabu-ous facials, and fruit slurpies whipped p to order in the **Café**.

This marble pile (3,036 suites), built n the imploded ruins of the Rat Pack's amed Sands Hotel, boasts an awesome oll call of all-star restaurants, and the ew VBar, run by a coven that includes he Lotus duo from Manhattan, Will Re-an and David Rabin. Some of the Grand anal Shoppes remind me of Times Square going-out-of-business emporiums, but I'm tickled by the loving *pasticcio* of bridges and rooftops, the American gondoliers navigating its truncated canals in pint-size gondolas, and the clever abbreviation of the Piazza San Marco—minus San Marco itself. And all of it under a bright-blue *faux* sky.

The Venetian's pride, **Lutèce**, was in free fall the first time we visited. Overfussy food and insolent service in a Buck Rogers space capsule. It only made me regret that I ever criticized Andre Soltner, the original Manhattan Lutèce's former chef, for his old-fashioned Alsatian ways in that unfussy little Parisian bistro. Four months later, the house has settled. Our waiter is supercilious, not rude. Mint perks up the crabmeat-and-peach salad. Snipped greens freshen asparagus-and-chanterelle risotto. And the New York strip with béarnaise is respectable, the molten chocolate cake actually thrilling, in a dinner that can run $125 per person. But it's still not Lutèce. I'm afraid we will not always have Paris, Bogey.

The morning crew at Stephan Pyles's **Star Canyon** act as if breakfast had caught them by surprise, and I grind my teeth at being forced to queue up surrounded by empty tables. But we love the Texas breakfast—huevos rancheros for my guy; for me, scrambled eggs on a biscuit. Later, we watch the gondola traffic from the terrace at **Taquería Cañonita** (run by Pyles's sister), where quesadillas, tacos, and tamales with delicious slaws both spicy and creamy make a gently priced lunch. Revelers costumed for *carnaval* amuse the tourists after dark as we settle into Wolfgang's **Postrio**, jammed as always with seemingly happy campers, in one corner of the piazza. But too much acid in the vinaigrette sabotages my beet salad. The saffron angel hair comes in a hideous clump. And grayish ahi is so

bu and food photograph by Fran Gealer/Beate Works.



Above it all: The Bellagio's Shintaro restaurant; right, a ceiling at the Venetian.

> "We've spent 40 years in the desert. Now the promised land: Bellagio, Steve Wynn's consummate pleasure dome."

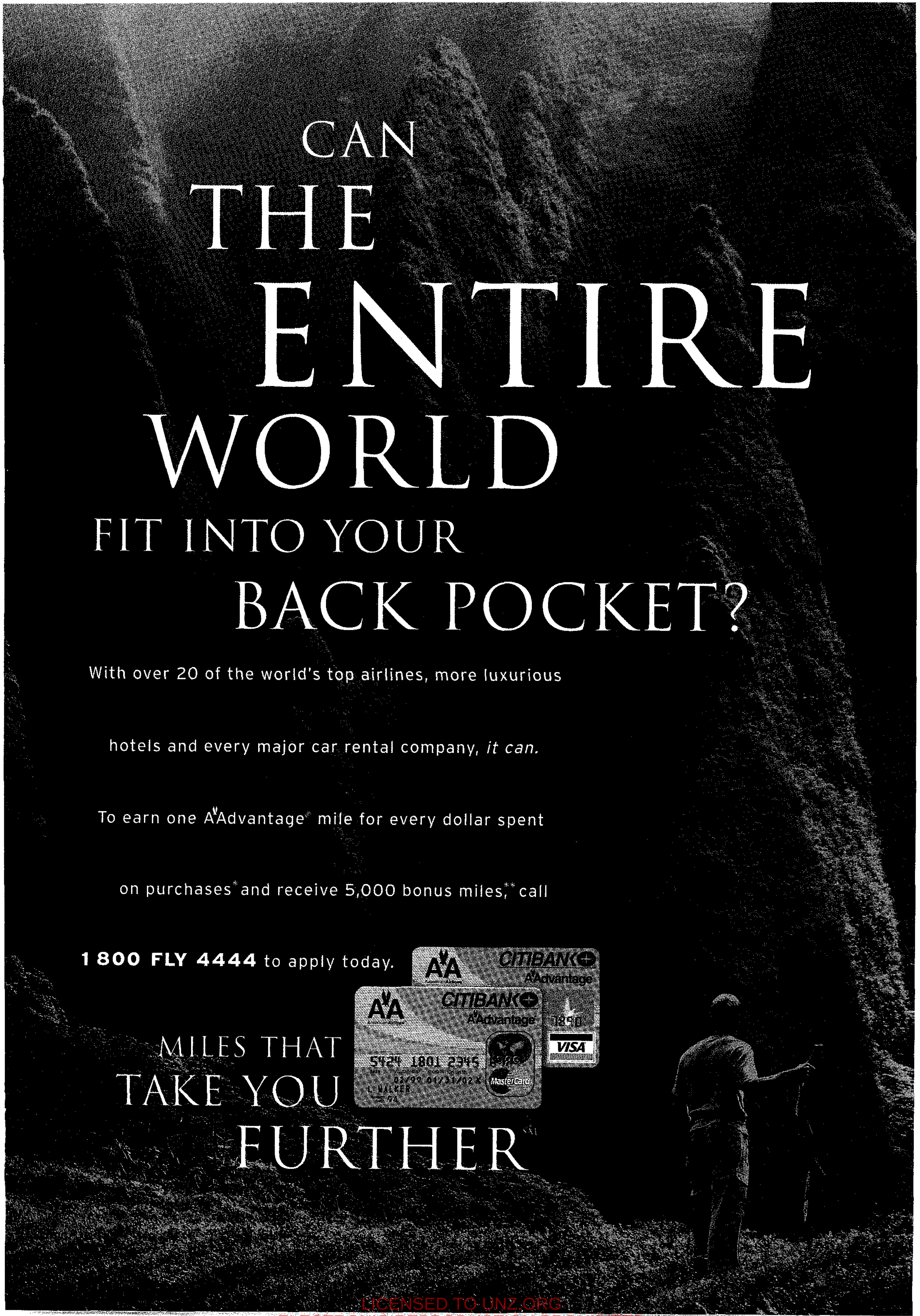
tainted by salty soy I can't even eat the bok choy it sits on. I take comfort in wickedly frosted chocolate-caramel torte.

We check in to the brand-new **Aladdin**. Love getting rained on by the every-twenty-minute storm in the Desert Passage, but get lost in the maze of the casino and have to phone for help. And there's no pretense of pampering in our very beige room—no evening housekeeping service, and again no fresh sheets the second day "unless requested." So much for the "magic carpet ride" the operator promises as she puts us on hold for the concierge. We are not going to tent again at Aladdin, I fear, not with its Third World concept of luxury.

Weary nomads, wheeling our baggage through all those casinos, we feel like we've spent 40 years exiled in the desert. But now the promised land: **Bellagio**, Steve Wynn's consummate pleasure dome (also part of the MGM Grand buyout). Maybe Wynn had a Lake Como village in mind, but the theme got lost in an outpouring of $1.6 billion (3,000 rooms) and a Pavarotti-size hunger for perfection. From the live piano in the Petrossian Caviar Bar off the lobby, where a hundred or so outsize Dale Chihuly blown-glass flowers make a crystal-garden ceiling, to the vast Botanical Gardens (replanted seasonally) and the fringed chintz awnings that muffle casino din, Wynn is godlike in the details. Alas, there's a daily $25 fee just to step into the spa. It's also a journey to the tower lifts, but this time there's signage even the myopic can read from afar. Still, I wouldn't mind getting lost in the Via Bellagio shops—at Chanel, or Moschino, or Gucci. I'd love to be found by some sugar daddy admiring vintage sapphires at Fred Leighton. Luckier babes are still trying on diamonds at midnight.

Our perfectly pleasant double overlooking a parking lot is quite a letdown after that Venetian suite. Suddenly the phone rings. It's an old friend we're hiding from, a Bellagio power. "Is this Ramona Pierce?" she asks, recognizing my Vegas *nom de fourchette*. "Well, now that you've seen the double and can write about it, would you like to move?" With my weary mate threatening mutiny, I succumb and trade up to a spacious suite with an osprey view of the Strip, our own entertainment center, data port, bar with sink and fridge, and his and her marble baths (in one, a giant Jacuzzi).

Now I'm glad we thought to sneak in earlier and eat anonymously. A lot of fussy tableside business—tossing the mint-scented-Scotch-bonnet-chili-spiked tuna tartare (marvelous) and depotting a lobster pot pie on a rollin cart—keeps waiters on the run at sardine-packed **Aqua**, a San Francisc clone. Partner-chef Michael Mina is int high-concept—seared sea scallops an foie gras with blood-orange-and-tangerine marmalade, tuna and foie gras in Pinot Noir sauce. It works often enoug that I'd come back, especially if someon else was picking up the check, easil $150 per person, all told. But soybea coulis and truffle cream are a lot of baggage for langoustines to carry, and there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HIGH STEAKS

Among four new strip joints on the Strip, just one clear winner.

Muriel Stevens, diva of Vegas restaurant critics, proves her chops by joining our mad tour of four steakhouses in one night. All of us are impressed by the cushy men's-club posh, the gracious laissez-faire server, and the quality and flawless grilling of the eighteen-ounce New York bone-on strip steak ($28) at **Charlie Palmer Steak** (The Four Seasons). We beat a hasty exit to separate ourselves from super fries and a sublime double-baked potato with truffle cream I wish could be my dinner.

Our mildly bossy **Smith & Wollensky** waiter doesn't believe Muriel wants Caesar salad, I am having shrimp cocktail, and the Road Food Warrior wants the $35.50 New York cut "seriously rare." He delivers a very green Caesar split three ways. The shrimp aren't as cold as Charlie's, but they're equally tasteless. The steak is more tender but lacks a certain character. Score points for real creamed spinach.

I almost abandon hope after tasting the chef's offering at **Emeril Lagasse's Delmonico Steakhouse** (the Venetian)—charred little bits of beet and mushroom with rusty stuff dabbed around it. ("What's this?" I ask. "Essence of Emeril," the waiter says proudly. I gasp. "Did he die?") Leaden green tomatoes, an errant version of creamed spinach, greasy truffle chips, and an off-tasting butter-slicked $32 New York strip do nothing for Emeril's reputation.

Sipping a modest Merlot at Jean-Georges's **Prime** (Bellagio), I am briefly distracted by the fountains doing a Martha Graham outside our window. Everything is brushed stainless steel, curving glass and mirror, with suede and linen in shades of chocolate brown and powder blue . . . odd, but astonishingly beautiful. Suddenly, I am actually hungry. Tuna tartare is too good to waste and four really fresh giant shrimp oozing butter off the grill is genius. The $37 six-peppercorn New York steak beats Palmer's, but just barely. Dipping chick-pea fries into the béarnaise is heaven. Fatty braised short ribs with horseradish spaetzle are wonderful. I have brooded that Jean-Georges, lean as he is, may be spreading himself too thin, but with his designated second, Kerry Simon, tending the grill, I needn't have worried. G.G.

Picture perfect: Left, a Picasso at the Bellagio's *Picasso; above,* the MGM Mirage's Samba Grill.

not much mussel presence in a dull and grainy mussel soufflé.

Gambling cognoscenti would have given you odds that Sirio Maccioni was writing his Vegas epitaph when he decided ties would be required at **Le Cirque**, but the townspeople seem to like dressing up, and even sacrosanct high-rollers in T-shirts eventually come around. The kitchen hums, contented and consistent. The space is a tiny, silk-tented jewel box with Fabergé details—by far the handsomest room Adam Tihany has given the Maccionis. And why not? Veteran Marc Poidevin has only 80 mouths to please. Ours are purring over the intensity of white truffle, bits of pea for texture, and a float of crème fraîche in a wondrous cold soup. Tangy chopped tomato sets off the sweetness of perfectly sautéed sea scallops. Once the kitchen gives a bit more fire to the veal chop (we did say rare, not blue), it emerges deliciously caramelized. Except for a stale macaroon, desserts are the usual circus, all swirls and chocolate curls and melting lava.

Between the frigid air inside, the toasty air through the open window, and a little spray from the dancing waters, we're in a catbird seat next door at **Circo**, sharing a pizza lunch. It's late and quiet, and the large room with its cheerful clown dress is almost empty. The sheep's-milk-ricotta ravioli in butter sage taste just like they do when Mama Maccioni is coaching the kitchen back home. I let my mate polish off the gamberetti with cannellini beans so I can save myself for the house's mythic Bomboloni tre Gusti, the trio of chocolate-, jam-, and custard-filled doughnuts I find it impossible to resist.

Only one Picasso ha vanished from the Bella gio's **Picasso** restauran since Wynn sold his stak and took his museum c masterworks home. I still get goos bumps being fussed over, sipping m penny-pincher's Chilean Cabernet with dozen Picassos surrounding me. Not tha it feels like a museum. Not with jets c water springing up outside the windov the eccentrically arranged flower Claude Picasso's marvelously bold carpe underfoot, and Cindy Adams at a nearb table. Chef Julian Serrano isn't fazed b sharing his spotlight with the art. He's al ready picked up five stars from Mob and countless critical raves. I was nc moved by Serrano's food at Masa's whe he had San Francisco's critics at his fee Too overwrought for me, as is the *amuse bouche* tonight—tuna tartare with cavia grated egg, and an overpowering sauc tucked into an endive spear. I'm nc knocked out, either, at this late date b seafood sausage or vegetables lashed tc gether with scallion. But the man doe have a way with birds. His impeccabl roasted pigeon will be my pigeon star dard . . . well, until the next great pigeo lands on my plate.

Sitting here, noticing how much be ter Cindy Adams looks than poc doomed Dora Maar, I realize that the ar swer is yes. Yes, you need to see Las V gas once. But will you make it a habit? know I'll be back, especially to show it friends. (Preferably pals with privat jets.) But it is still a special taste. As or fan pointed out to us, where else can yc bet $10 million, ride a roller coaster, an eat a 99-cent breakfast at 3 A.M.? As th good sage says: Never eat at a plac called Mom's. Never play cards with guy named Doc. And never bet against man named Wynn.

Picasso photograph by Fran Gealer/Beate Wor

LAS VEGAS

HOTELS

>THE ALADDIN RESORT CASINO (877-333-9474; www.aladdincasino.com); doubles start at $99.

>BELLAGIO HOTEL (888-987-6667; www.bellagiolasvegas.com); doubles start at $159.

>CAESARS PALACE (800-634-6661; www.caesars.com); doubles start at $89.

>THE FOUR SEASONS (877-632-5200; www.fourseasons.com); doubles start at $250.

>HARD ROCK HOTEL & CASINO (800-473-ROCK; www.hardrockhotel.com); doubles start at $59.

>MANDALAY BAY RESORT & CASINO (877-632-7000; www.mandalaybay.com); doubles start at $119.

>THE MGM MIRAGE (800-627-6667; www.themirage.com); doubles start at $79.

>PARIS LAS VEGAS (888-BONJOUR; www.paris-lasvegas.com); doubles start at $100.

>THE RIO HOTEL & CASINO (800-752-9746; www.playrio.com); doubles start at $65.

>THE VENETIAN RESORT CASINO (888-2-VENICE; www.venetian.com); doubles start at $139.

RESTAURANTS

>AQUA at Bellagio (702-693-7223), entrées, $29–$80; dinner only.

>AUREOLE at Mandalay (702-632-7401), entrées, $25–$35; dinner only.

>BORDER GRILL at Mandalay (702-632-7403), entrées, $18–$20.

>CANYON RANCH at the Venetian (702-414-3633), $2–$19; breakfast and lunch only.

>CHARLIE PALMER STEAK at The Four Seasons (702-632-5123), entrées, $19–$36; dinner only.

>CHINA GRILL at Mandalay (702-632-7405), entrées, $22–$55; dinner only.

>CIRCO at Bellagio (702-693-8150), entrées, $19–$39.

>DELMONICO STEAKHOUSE at the Venetian (702-414-3737), entrées, $16–$36.

>GARDEN COURT BUFFET at Main Street Station (702-387-1896, ext. 3050), all-you-can-eat buffet, $10.71.

>LE CIRQUE at Bellagio (702-693-8150), entrées, $35–$41; dinner only.

>LENÔTRE at the Paris (702-946-4341), breakfast pastries only.

>LE VILLAGE BUFFET at the Paris (702-946-4930), all-you-can-eat buffet, $21.95.

>LUTÈCE at the Venetian (702-414-2220), prix fixe menu, $75; dinner only.

>NAPA at the Rio (702-247-7961), entrées, $28–$38; dinner only.

>NOBU at the Hard Rock (702-693-5090), *omakase* seven-course menu, $70–$200; dinner only.

>PICASSO at Bellagio (702-693-7111), four-course prix fixe menu, $75; dinner only.

>POSTRIO at the Venetian (702-414-7771), entrées, $20–$36.

>PRIME at Bellagio (702-693-7223), entrées, $20–$60; dinner only.

>PALIO at Bellagio (702-693-7111), breakfast pastries only.

>RED SQUARE at Mandalay (702-632-7407), entrées, $19–$36; dinner only.

>THE RENOIR at the Mirage (702-791-7353), entrées, $32–$42; dinner only.

>RUMJUNGLE at Mandalay (702-632-7777), prix fixe menu, $36; dinner only.

>SAMBA GRILL at the Mirage (702-791-7337), entrées, $17–$30; dinner only.

>SMITH & WOLLENSKY at the Rio (702-862-4100), entrées, $19.75–$50; dinner only.

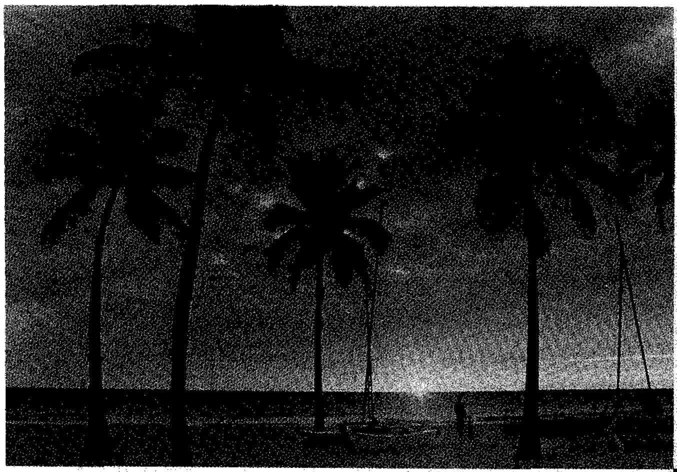
>SPAGO at Caesars (702-369-6300), entrées, $20–$38.

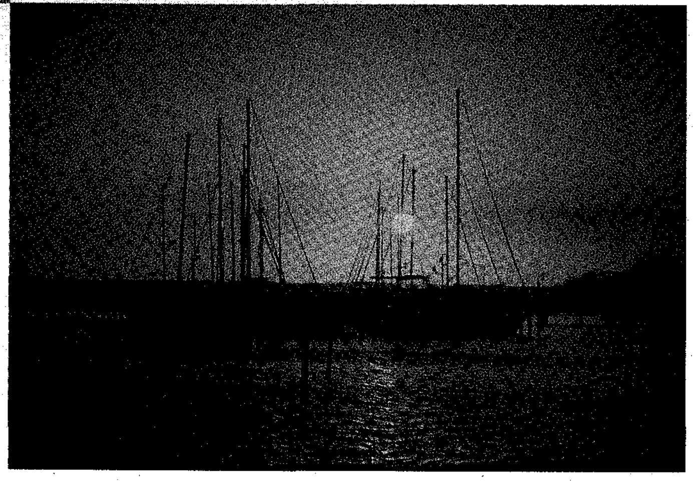
>STAR CANYON at the Venetian (702-414-3772), entrées, $27–$34.

>TAQUERÍA CAÑONITA at the Venetian (702-414-3773), entrées, $11–$14.

>TRATTORIA DEL LUPO at Mandalay (702-632-7777), entrées, $10–$35.

>THE VERANDAH at The Four Seasons (702-632-1202), breakfast buffet, $21.95; entrées, $12–$15.





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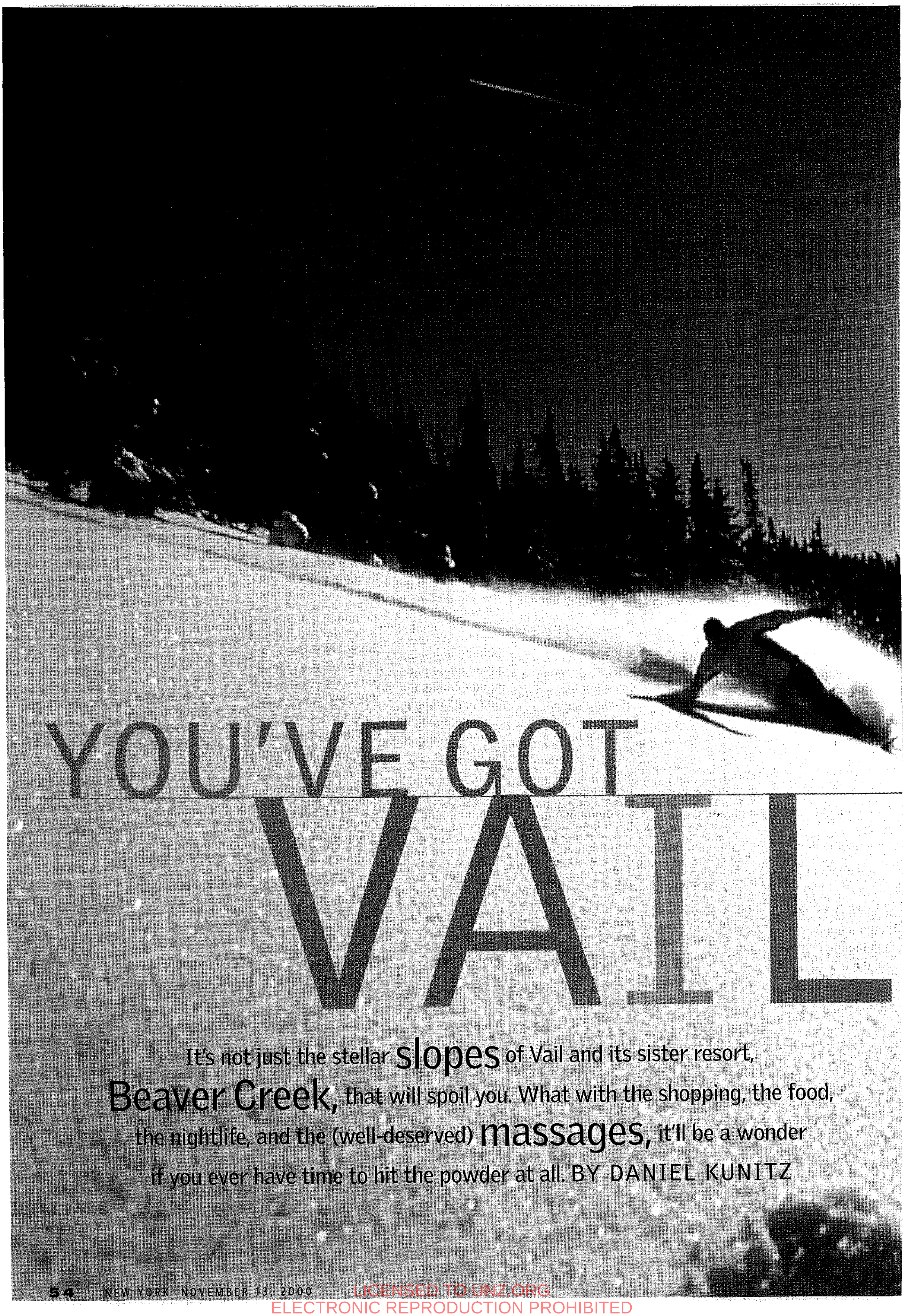
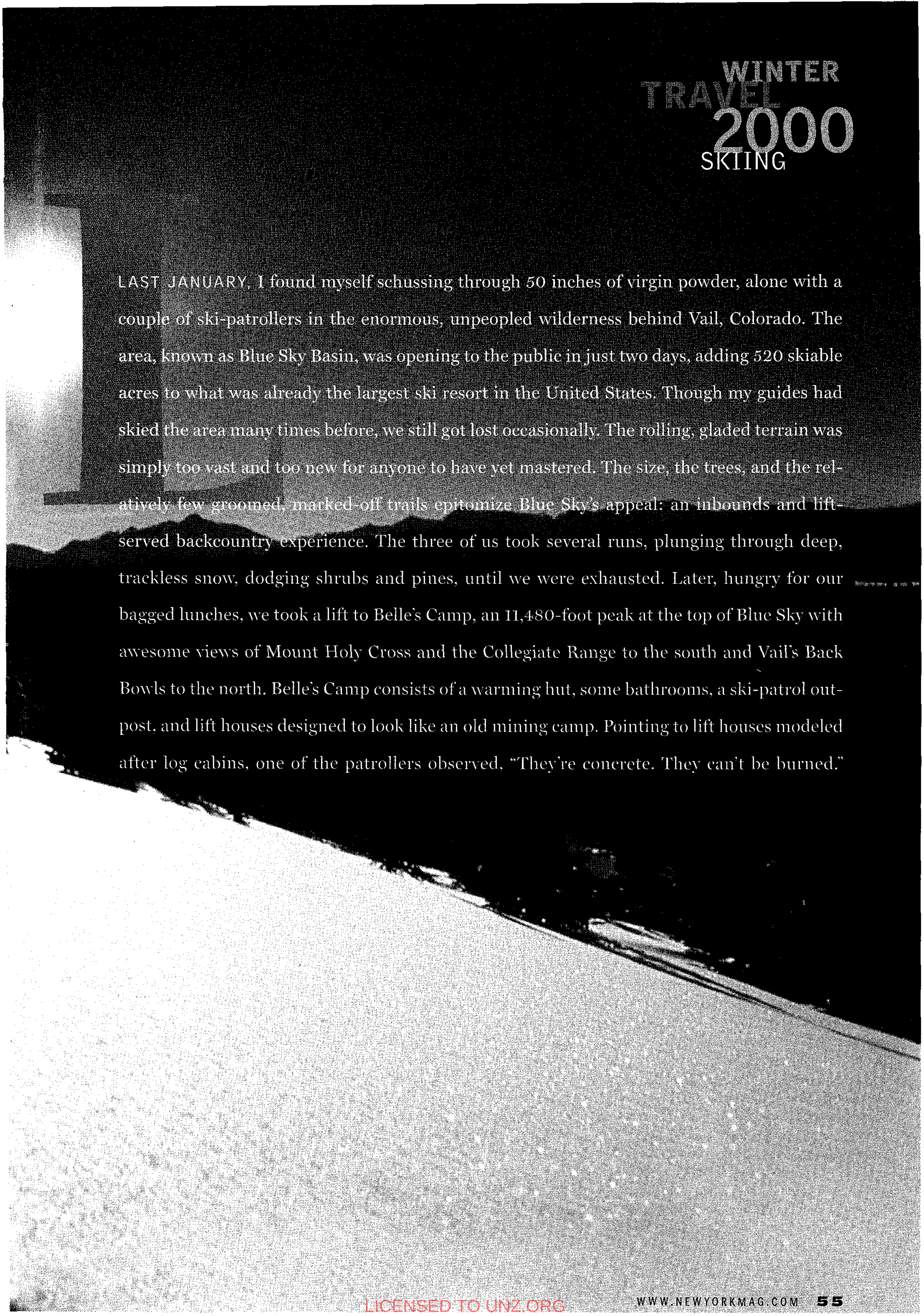


YOU'VE GOT VAIL

It's not just the stellar **slopes** of Vail and its sister resort, **Beaver Creek,** that will spoil you. What with the shopping, the food, the nightlife, and the (well-deserved) **massages,** it'll be a wonder if you ever have time to hit the powder at all. BY DANIEL KUNITZ



LAST JANUARY, I found myself schussing through 50 inches of virgin powder, alone with a couple of ski-patrollers in the enormous, unpeopled wilderness behind Vail, Colorado. The area, known as Blue Sky Basin, was opening to the public in just two days, adding 520 skiable acres to what was already the largest ski resort in the United States. Though my guides had skied the area many times before, we still got lost occasionally. The rolling, gladed terrain was simply too vast and too new for anyone to have yet mastered. The size, the trees, and the relatively few groomed, marked-off trails epitomize Blue Sky's appeal: an inbounds and lift-served backcountry experience. The three of us took several runs, plunging through deep, trackless snow, dodging shrubs and pines, until we were exhausted. Later, hungry for our bagged lunches, we took a lift to Belle's Camp, an 11,480-foot peak at the top of Blue Sky with awesome views of Mount Holy Cross and the Collegiate Range to the south and Vail's Back Bowls to the north. Belle's Camp consists of a warming hut, some bathrooms, a ski-patrol outpost, and lift houses designed to look like an old mining camp. Pointing to lift houses modeled after log cabins, one of the patrollers observed, "They're concrete. They can't be burned."

In October 1998, two days after the first tree cutting began for Blue Sky Basin, a group of eco-terrorists calling themselves the Earth Liberation Front claimed responsibility for seven fires, which destroyed Vail's Two Elk Restaurant, its ski-patrol headquarters, and the Camp One picnic area and damaged four chairlifts, all resulting in some $12 million worth of destruction—the most expensive act of eco-terrorism in U.S. history. "Putting profits ahead of Colorado's wildlife will not be tolerated," the ELF announced in a post-fire communiqué. "This action is just a warning."

Ironically, the Skiing Company (which publishes *SKI* magazine) had recently presented an award to Vail for its environmental efforts in Blue Sky, calling it the most environmentally sensitive ski-area expansion ever undertaken in North America. *SKI* editor Andy Bigford said the project underwent more environmental studies than the Denver International Airport. A further irony: While it highlighted a longstanding grudge between Colorado's environmentalists and those in favor of development, the ELF's action only caused Vail's residents to tighten ranks. "No matter what side of the issue people were on, this was considered *their* mountain," explains Vail Resorts communication manager Kristin Yantis.

The Vail community's bonding seemed to work. At Blue Sky's ribbon-cutting ceremony earlier this year, attended by some 6,000 skiers including Jean-Claude Van Damme and *MacGyver's* Richard Dean Anderson, there were no protesters to be seen, just blue skies and champagne powder. The lifts damaged a year earlier had been fixed, and, in defiance of the eco-terrorists, Vail had completed rebuilding an even larger Two Elk Restaurant, with towering wood beams, on the same spot as the original. By this winter, another 125 acres, accessed by a new, high-speed quad chairlift in Pete's Bowl, are expected to open, giving skiers and snowboarders a total of 645 acres of terrain.

> "The opulence isn't stifling, but it's there, stoked like a crackling fire in the lodge, waiting for you to warm your feet by it."

For years, Vail has been the classic sybaritic ski destination for New Yorkers, our country's answer to Gstaad. Its vast territory offers every imaginable form of drop, dip, and slope. And with their stunning 270-degree panoramas, the Back Bowls must be one of the most breathtaking sights in the world. Unlike most other resorts, Vail has a sophisticated nightlife, unblemished by backslapping *faux* cowboys, theme clubs, plastic moose heads, or embarrassing Friday-night cover bands. Since Vail opened, any number of high-end luxury ski resorts have followed its lead, but they often seem to be trying too hard. Vail has an easygoing, we've-been-doing-this-forever attitude toward extreme comfort, which turns out to be a good thing, because skiers don't like to admit they want coddling. The opulence isn't stifling, but it's there, stoked like a crackling fire in the lodge, just waiting for you to warm your feet by it.

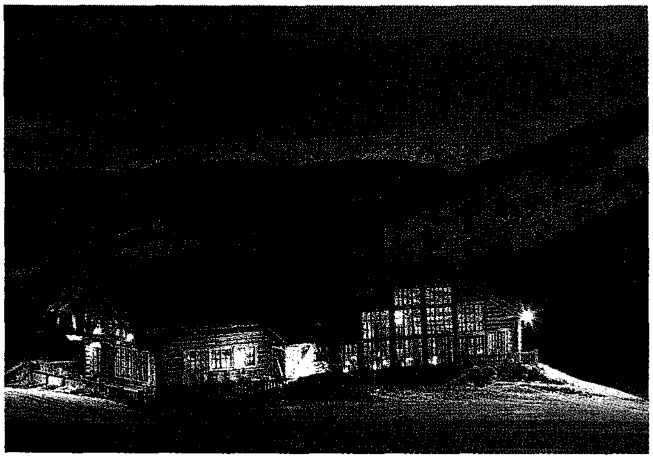
Incredibly, Vail boosters have always claimed that it's *anti-glamour* and less of a Hollywood outpost than Aspen. And though it's true that Vail operates with a somewhat lower-wattage glitz factor than Aspen—you're less likely to bang your skis into a Rolls—ever since President Gerald Ford began vacationing there in the seventies, Vail has attracted a huge number of A-list names, everyone from Bill Clinton and Al Gore to Arnold Schwarzenegger and Clint Eastwood. (Years ago, I almost knocked over Vice-President Dan Quayle and his wife in a lift line.)

The pampering starts with the mountain itself. Many visitors come to Vail for its famed Back Bowls, a truly immense (2,734-acre) stretch of open, south-facing runs for intermediates and experts. But the average Vail skier loves nothing so much as making first turns in what' called corduroy, the freshly groomed run with low, soft ridges made by the grooming machines. To me, the effortless arc one makes across ribs of corduroy o Vail's many groomed runs represent th ultimate in luxury skiing.

The indulgence continues off th slopes, where Vail cultivates a country-club feel. The Bavarian-style pedestria village has a range of excellent restaurant and accommodations. On Wednesday throughout the season, crowds dance t free outdoor concerts in Vail Village; surprisingly good salsa-and-mambo ban played the week I was there. After skiing

Previous spread: Photograph by Jack Afflec you can drink and dance at the Red Lion or Pepi's or kick back with a cigar at Club Chelsea. You can shop in art galleries, clothing boutiques, fine home-furnishing stores, ski-and-snowboard shops, and handcrafted-jewelry stores. Or you can get the treatment at one of the resort's three spas: Athletic Club Hotel & Spa, the Sonnenalp Resort, and Vail Cascade Club Hotel & Spa.

Yes, Vail is expensive: During peak season (December 23–March 31), lift tickets will cost as much as $59 per day; the best restaurants are as pricey as those in New York, and hotels can run as high as $1,300 a night. I stayed in the Lodge at Vail, the resort's centerpiece in the sixties and, it turns out, the spot where my parents stayed on their honeymoon. Situated right at the base of the mountain, it's still considered Vail's finest hotel. Everything contributes to its cushy effect, from the elaborate breakfasts in its Cucina Rustica and the extraordinary game dinners at its Wildflower restaurant to its overstuffed bedding, opulent marble bathrooms, and attentive service.



Snowbound: Clockwise from top left, getting air in Vail's Blue Sky Basin; Beano's Cabin at Beaver Creek; young skiers warm up at Vail.

AFTER A FEW DAYS AT THE LODGE, I RELUCTANTLY headed up the road to nearby Beaver Creek, Vail's sister mountain in the Vail Resorts empire. I'd never even thought of skiing Beaver Creek, assuming it had been tacked onto Vail to handle overflow from the flagship mountain. How different could it be?

It's different. Beaver Creek is a self-contained total luxury experience, like Utah's Deer Valley or Idaho's Sun Valley. However spoiled you feel at Vail, Beaver Creek ramps it up to a whole new level. And where Vail feels like a hopping mini-metropolis, Beaver Creek is more like a self-contained little Shangri-La.

Unlike at most resorts, the mountain at Beaver Creek is laid out upside down, so beginners can take in the vistas from up top; it also has its own mountaintop snowshoe and cross-country park. As in Europe, you can ski from village to village on long, gently sloping runs.

Built around a picture-perfect outdoor skating rink, Market Square Village provides elevators to transport guests to the slopes, and from the Vilar Center for the Arts, located underneath the skating rink, up to the square. My huge condo had a bank of windows overlooking the square, a full kitchen, a living room and separate bedroom, and a bathroom lit by tree-stump-like candles with a marble tub fit for a Roman senator.

Beaver Creek is family-friendly, with no cars in the village, so kids can safely run around on their own. It also has family activities scheduled nearly every night of the week, along with kids' day camps so parents can take advantage of diversions like the Allegria Spa in the Hyatt Regency, which has the gamut of massages, scrubs, water therapies, and facials as well as workout facilities.

Beaver Creek also has a more literal answer to Vail's country-club feel: the Beaver Creek Club, a 12,000-square-foot private club for BC homeowners. Members are entitled to eat at Beano's, Zach's, Allie's Cabin, and the Arrowhead Yurt (a plush round tent hidden in a stand of trees), all of which are closed to the public during lunch. (Beano's and Allie's are open to the public for dinner.) In the evenings, nonmembers can take a romantic sleigh ride high up the slopes to Beano's Cabin, where you can dine on first-class venison, Colorado lamb, and fresh trout while gazing out over the moonlit mountains.

Beaver Creek has fewer skiers than Vail; it's rare to find a lift line. The terrain is almost as good as what you find at Vail, and they are striving to groom a third of it every day. Racing fans should try out the Birds of Prey course, designed by ski legend Bernard Russi and considered one of the three best downhill courses in the world. Each year after the early-December World Cup events conclude, the 2,460-foot course opens to the public. Thinking I could handle pro-level speeds, I tried to tuck it from top to bottom. Big mistake. After about ten seconds in the racing position, I was shooting down the mountain faster than I usually drive my car. I had to stop, catch my breath, and make long, speed-cutting turns like a sane person.

People go to most mountains for single pleasures—the runs or the nightlife, the pampering or the powder. Vail and Beaver Creek offer the whole mental-and-physical-health package: It's not just the best of both worlds; it's the best of many. ■

WHAT'S HOT

VAIL

>WHERE TO STAY Centrally located, Evergreen Lodge (800-284-VAIL) is walking distance from both Vail Village and Lionshead; doubles start at $245. The Lodge at Vail (970-476-5011) is the only ski-in, ski-out resort in Vail Village; doubles start at $375. Market Square at Beaver Creek (800-404-3535) offers condos close to Beaver Creek Village; doubles start at $235.

>WHERE TO EAT Two Elk Restaurant (970-479-4560); entrées $7–$9. Cucina Rustica (970-476-5011); entrées $17–$27. The Wildflower (970-476-5011); entrées $26–$40. Larkspur (970-479-8050); entrées $18–$27. Beano's Cabin (970-949-9090); prix-fixe menu, $85. Allie's Cabin (970-949-9090); prix-fixe menu, $85.

>WHERE TO RELAX A Swedish massage at Vail Cascade Spa is $90 (888-824-5772); Sonnenalp Spa offers a high-altitude massage for $90 (970-479-5405); for $105, enjoy a 50-minute aromatherapy massage at Allegria Spa (970-748-7500); or soothe sore muscles with Vail Athletic Club Hotel & Spa's sports massage, $90 (970-476-7721).

>APRÈS-SKI First stop: Vendetta's (970-476-5070) for beer and pizza and a chance to spot that ski-patroller you noticed on the lift line. Next up: Bully Ranch (970-479-5460)—sample the infamous mudslide, an alcoholic milkshake. Stumble on to: The Platz'l Club & Cabaret (970-476-7551) for conversation or The Tap Room (970-479-0500) for live music. And if you're still vertical: Club Chelsea (970-476-5600) for sloppy disco dancing, or the sing-along piano bar at The Club (970-479-0556).

>GETTING THERE American Airlines (800-433-7300) and United Airlines (800-241-6522) offer nonstop flights to Eagle Airport, about thirty minutes from Vail and Beaver Creek.

hotographs: clockwise from top left, Jack Affleck (2), Jeffrey Aaronson/Network Aspen

COLD COMFORT

Temperatures may be chilly at Canada's Mont Tremblant, but the European-style welcome is always warm. BY ETHAN SMITH

IT'S ONLY TEN DEGREES OUT, BUT I CAN FEEL rivulets of sweat running down my head, back, and legs. In my head-to-toe polypropylene underwear, quilted pants, wool turtleneck, fleece pullover, and nylon shell, I'm overdressed for even these arctic temperatures. But more important, I'm a ball of nerves, alone in the woods and frankly a little scared. There were no signs or ropes warning that I'd headed off the manicured slopes into the wilderness. And anyway, the snow in these trees looked irresistible from the trail. The only sound I can hear is my own labored breathing as I narrowly avoid kneecapping myself on a succession of low branches and stumps. Even the sight of a set of tracks does nothing to ease my anxiety, since they belong not to another skier but to some kind of animal. I stop to examine them: way too big for a chipmunk; too neat to be a running dog's . . . They have mountain lions around here, don't they?

Then, just as quickly as this grade-Z *Into Thin Air* fantasy crept up on me, I'm chuckling at it. It's not as if I've been stranded in the Bugaboos without a helicopter. If anything, I should be elated that I'm not fighting my way through an hourlong lift line at Hunter or dodging shrieking teenagers on the slopes at Vernon Valley.

That, in a nutshell, is the appeal of Mont Tremblant. Seventy-five miles from Montreal in the otherwise stumpy Laurentian mountains, a comparative stone's throw from the vanilla slopes of Vermont, Tremblant is a misplaced West Coast peak that rises 3,000 vertical feet above Lac Tremblant and the tiny *faux*-alpine Tremblant village. The mountain's four distinct faces are home to 92 trails—and, as I've just discovered, some genuinely wild terrain. Furthermore, the snow at Tremblant is vastly superior to New England's. At, say, Stratton, "packed powder" is typically a euphemism for a frigid sheet that Brian Boitano could practice triple lutzes on. Here, particularly on the Versant Sud (South Side) and the Versant Soleil (Sunny Side: a smaller face, opened last year, with a southeastern exposure), "packed powder" is just that: firm snow. Best of all, as soon as I decide I've had enough of the virgin woods, I bushwhack my way back across a frozen stream bed, around a few more unpruned evergreens, and within a few minutes I'm among a half-dozen skiers negotiating the reassuringly skied-out moguls of Sous-Bois Emotion—Emotion Glade, as the small print on a trail sign helpfully translates.

Most of the trails and lifts at Tremblant have French names: Dernier Cri instead of Last Call; Brasse-Camarade, instead of Shaken Friend. The exceptions are names that would be off-putting to Anglophone skiers: The narrow double-diamond winding around the edge of the Versant Nord, for instance, is called Blade—presumably because no self-respecting expert would be eager to go careering down La Lame.

GETTING TO TREMBLANT CAN BE A challenge. Our flight from Kennedy was delayed an hour, getting us to Dorval airport at the height of the February Friday-night rush. Every SUV in the greater Montreal area seems to be on its way to a ski house in the Laurentians, and Autoroute 15 is more congested than the L.I.E. on a Friday in August. The 75-mile trip to the mountain takes hours, and by the time we arrive my fiancée and I are starving.

We arrive to find a picturesque micro-Aspen. Around the base of the mountain, the streets are closed to traffic and unplowed; apparently it never gets warm enough here for the snow to melt into anything as un-scenic as slush. A few flakes are falling, and though the weather is truly cold, there are plenty of red-cheeked tourists wandering among the town's handful of bars and restaurants, giving the place a festive vibe. Curiously, at least half the crowd lined up outside the local disco, Le P'tit Caribou, is coatless. We locate the Kandahar, the efficiently tidy condo-hotel where we're staying in a one-bedroom duplex apartment, but it doesn't have a restaurant. Directly across the main drag is Casey's, a raucous, vaguely New Orleans–themed family joint. Hey, we figure, Cajuns are descendants of French Canadians—how bad can this be? We get our answer when our nacho appetizer arrives smothered in what we're pretty sure is marinara sauce.

After dinner, we plan to make our way up the sloping street of shops toward Place St. Bernard, the prefab town square at the base of the mountain. Within ten steps, though, we can feel our nose hair freezing, our legs stiffening with the cold, and our exploratory zeal fading. Forced back to our room, we can only find an old episode of *Dallas* on TV, but it's dubbed into French, along with just about everything else on the tube, so we decide to turn in early and get a jump on things in the morning.

We wake up Saturday to brilliantly sunny weather, and from the summit we can see for miles. There aren't many other mountains nearby, which permits some fairly sweeping views, the kind of huge sky you usually find out West, but it also helps create the biting winds that have earned Mont Tremblant its well-deserved reputation as one of the coldest ski areas in the world.

North Poles: Above, a well-groomed run at Mont Tremblant; right, an historic chapel at the mountain's base

After a few warm-up runs on some pleasantly pitched, groomed terrain, I head to Ryan Bas (Lower Ryan), a winding double-diamond that turns out not to be particularly steep. It is, however, only about three ski lengths wide, mogully, and full of hidden rocks and ice patches. "It's not very ski-friendly," a downed skier calls to me from the ground ahead, after his edge has ground sickeningly across a chunk of light-gray granite camouflaged in the snow. Fou turns later, I hit a huge patch of pale blue ice.

Photographs by Henri Georg

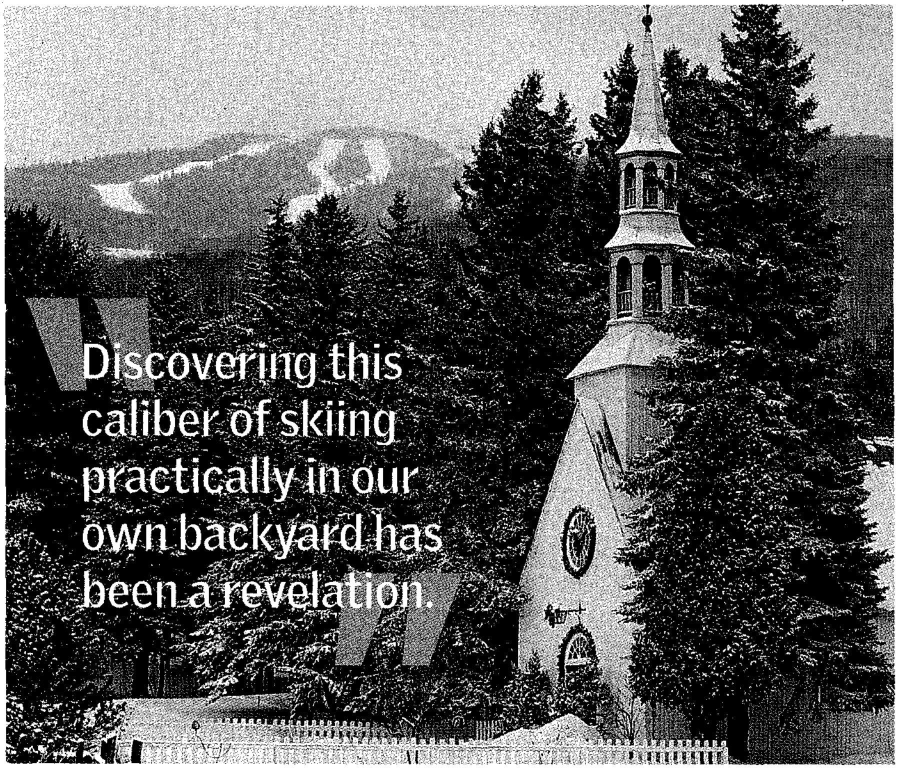
The terrain here is more varied and challenging than your average New England peak (though it still falls short of the Rockies' best). And the runs are long enough that I don't find myself descending the entire mountain in a single sprint, as I often end up doing at places like Stratton. Though I inadvertently time my visit between snowfalls, it's clear that with fresh powder, the runs at Tremblant are transformed from merely good to world-class.

At lunchtime, we stop at the swankiest of the lift-side restaurants, La Forge, which has kind of a bizarre medieval theme. From the dining room's oversize oak beams, old ironworking tools (or are those torture implements?) dangle decoratively. Before you make your way to he grilled-to-order steaks, the maître d' checks your ski boots and gives you heepskin slippers at the door, à la Utah's Deer Valley. This definitely beats Hunter. The only problem is, after all hat rich food, it feels a little like work to pull our boots back on and climb back onto the chairlift.

Saturday night for dinner we go to Aux Truffes, the local fancy restaurant. As advertised, nearly every dish served in the wenty-table joint includes truffles. The ommelier recommends a swell Chardonnay to go with the pheasant-ravioli appetizer, and an even sweller Robert Mondavi Cabernet to go with the caribou. (The next day, I tell a local about my novel enrée. "Oh yes," she replies, without a hint of irony, "the caribou there is excellent.")

At Le Shack, where we eat lunch on Sunday, things are a little more relaxed. Much like Aux Truffes' obsession with the eponymous fungus, Le Shack goes for maple products in a major way. Getting right into the spirit, I follow a tasty maple-marinated-chicken sandwich with an equally delicious maple-syrup tart.

On Sunday, after dinner at a surprisingly authentic Northern Italian spot called Coco Pazzo (no connection to the Manhattan chain), we consider going to a movie (ALL FILMS SHOWN IN THE ORIGINAL ENGLISH, WITHOUT SUBTITLES, reads a sign hanging in the tiny theater's window) but opt instead for Le Cirque Blanc, the video-game parlor next door, where we find much more fitting entertainment in Action Racer, an unexpectedly authentic—what else?—downhill-skiing game.



> "Discovering this caliber of skiing practically in our own backyard has been a revelation."

On our last day at Tremblant, it's snowing pretty forcefully, but it hardly seems like a blizzard. It's windy, though, and when I get to the lift-ticket window, the cashier tells me the weather is *trop venteux;* the Versants Sud and Soleil are closed. You have to take a *navette* (bus) to the Versant Nord, and tickets are discounted to $34 from $51.

When I get down to the parking lot, I've just missed a bus—a creaking old number with ski racks dangling precariously from its flanks. The wind picks up and flips a metal barricade that's sort of defining the waiting area, and all 50 skiers in the line flinch at once. No new bus is in sight, and I start calculating the amount of time I can spend skiing before our scheduled 11 A.M. departure.

I'll be sorry if I don't get in a farewell run or two. Discovering this caliber of skiing practically in our own backyard has been a revelation. An even more pleasant discovery has been the weird dynamics of the local culture. Unlike their snobbier Francophone brethren across the Atlantic, the Québecois don't begrudge Americans their mangled efforts to speak French. Indeed, with the secessionist movement a dominant issue in Quebec politics, even attempting to speak the language amounts to respecting a linguistic picket line. The trade-off is that you're liable to pick up the twanging French-Canadian accent—which might just get you more contemptuous glares in Paris than good old American ignorance does.

Still, I decide I'd better pack it in—new snow or no. And indeed, what had looked from the mountain like a pleasant enough flurry becomes a raging blizzard as soon as we're on the road, and it takes us almost five hours to get to the airport. We end up missing our flight by minutes. Maybe I should have taken that final run, after all. ■

WHAT'S HOT

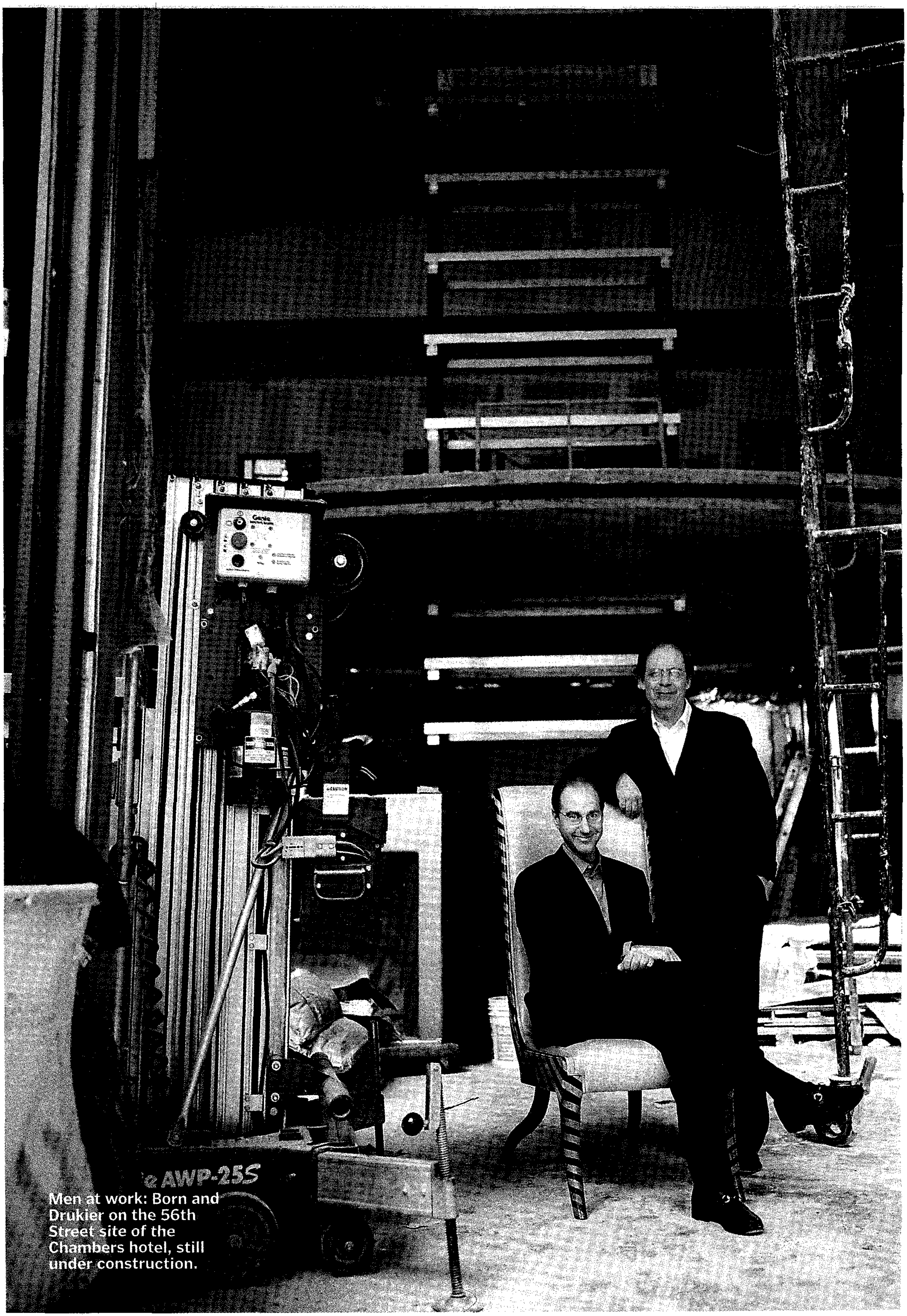
MT. TREMBLANT

>WHERE TO STAY Kandahar (819-461-8711); condos start at $64 per person, including two full-day lift tickets. For a view of the mountain, there's Club Tremblant (800-567-8341); rooms start at $81 per person, including breakfast and dinner. Gray Rocks (800-567-6767) is one of the area's oldest resorts and caters to families; doubles start at $86, including breakfast, dinner, and full-day lift-tickets.

>WHERE TO EAT Aux Truffes (819-681-4544), entrées $18–$25; Le Shack (819-681-4700), entrées $4.50–$12; Coco Pazzo (819-681-4774), entrées $9–$16.

>APRÈS-SKI Café de L'Époque (819-681-4554) attracts twenty-somethings with local rock bands. Beer drinkers settle in at La Diable (819-681-4546), a local microbrewery. For late-night disco, there's Le P'tit Caribou (819-681-4500), where dancing on the bar is par for the course.

>GETTING THERE The drive from New York City takes about seven and a half hours, in good weather. Air Canada (888-247-2262) and most other major airlines fly direct to Montreal in under two hours.

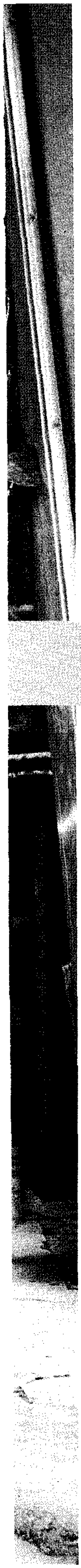


Men at work: Born and Drukier on the 56th Street site of the Chambers hotel, still under construction.

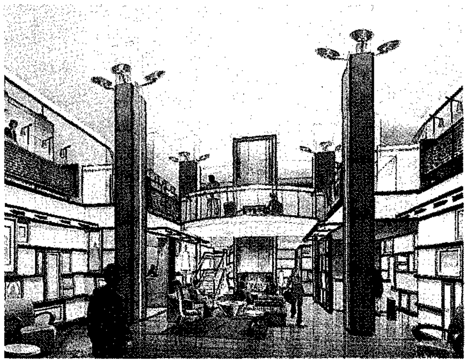
By Alex Williams

Lords of the CHAMBERS

CAN A PAIR OF OUTER-BOROUGH BOYS WHO CUT THEIR TEETH ON A RAMADA INN IN NEWARK TURN AN ASPHALT PARKING LOT INTO THE NEXT ARTY DOWNTOWN HOTEL? IN *MIDTOWN*?



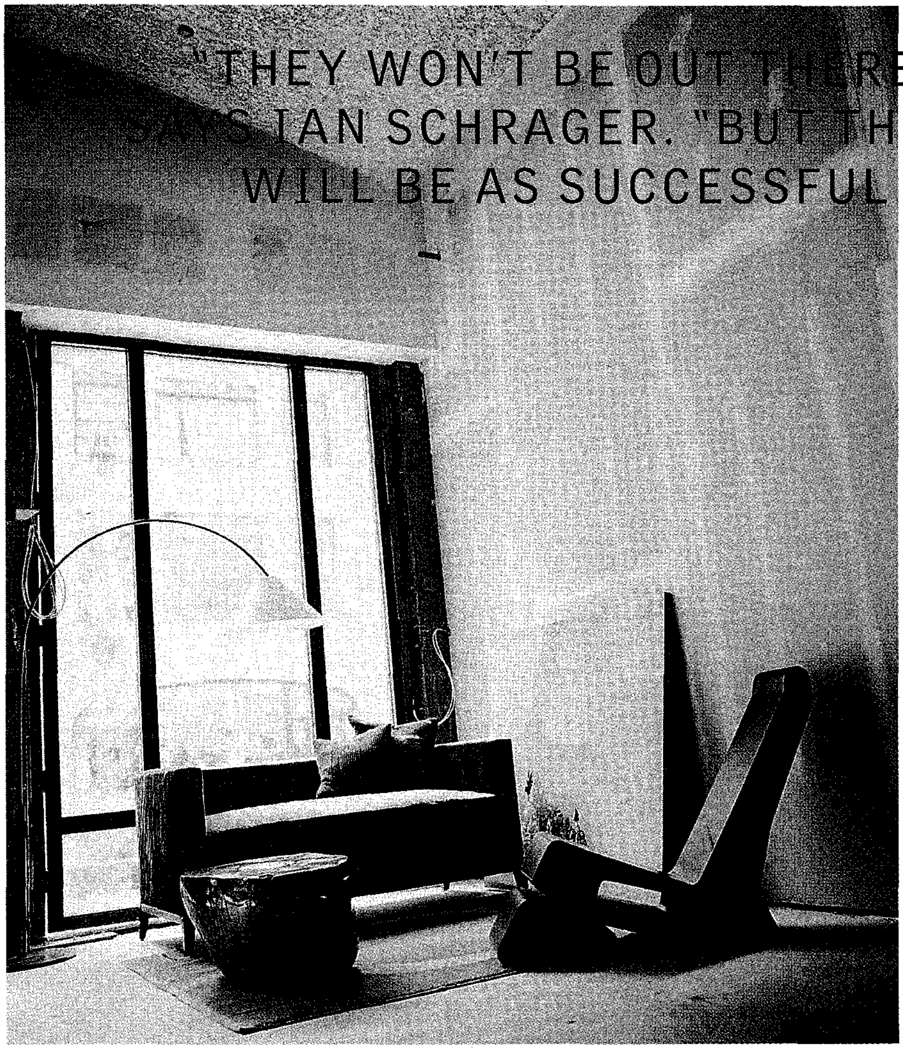
The plan is making perfect sense, up to the point where you run across that first guy without trousers. And the second. ● Ira Drukier, one of the bigger, if quieter, powers in the Manhattan hotel world, is standing in the immaculately white Museum Editions gallery on Vestry Street in TriBeCa. He's thumbing through a downtown art magazine while describing his vision: a high-end midtown hotel that also functions as a "living museum," a showplace for real art by serious, "edgy," of-the-moment painters, sculptors, and installation artists. ● The magazine he's perusing, trolling for talent, features a provocative series of images by Williamsburg painter Tracy Nakayama, who's 26. Nakayama takes photos from the seventies of guys in aviator shades cavorting with Farrah-haired women in hip-huggers and renders them in moody, expressionist watercolors. ● But there's edge and then there's *edge*. Drukier flips a page and sees the next series of watercolors: hard-core gay-porn magazine images of a variety of mustached Dirk Digglers, sans trousers, staring coolly back at the viewer, looking as bored as if they're waiting for a bus. ● Drukier, his eyes widening in surprise, shakes his head. "No, I don't think we'll use these," he says with a smile. "Even *we* have our limits." ● But certainly, Drukier and his partner, Richard Born, are working to stretch those very limits. The work in question—the stuff with the clothes, that is—is scheduled to debut not in the Whitney but on the walls of guest rooms in the soon-to-



Artist's rendition of the Chambers' lobby.

PHOTOGRAPHED BY DANIELA STALLINGER

"THEY WON'T BE OUT THERE TAKING BOWS," SAYS IAN SCHRAGER. "BUT THEIR HOTEL WILL BE AS SUCCESSFUL AS ANYBODY'S."



open Chambers hotel on West 56th Street. The Chambers is one of the most ambitiously fashion-forward hotels to open in New York since the Mercer three years ago, and that's not entirely coincidental, since Born and Drukier were André Balazs's quiet but invaluable partners in building that SoHo temple of chic.

The Chambers, with the industrial feel of an art-filled SoHo loft, is also the clearest expression of an emerging second wave of boutique hotels in Manhattan. Its opening follows by a month the launch of Ian Schrager's newest Manhattan outpost, the Hudson. But unlike the Hudson, the Chambers is the brainchild of developers—of backroom guys, *suits*—not nightlife Barnums and scenesters. Born and Drukier are attempting to import the downtown aesthetic into the backyard of the Sheraton and the Grand Hyatt. Every room at the Chambers will function as an exhibition space, featuring original works by local talent such as Ruth Root, Bill Fick, and Alyson Shotz, all veterans of P.S. 1's "Greater New York" show.

In addition, each of the hotel's twelve corridors will double as an installation space. Guests will step out of the elevator on the fourth floor, for example, and wander into a cocoon of fluorescent pinks and oranges, the walls and the ceiling soaked with undulating Day-Glo colors by Berlin-based painter Katharina Grosse. Visitors to the ninth floor will confront deadpan "instructions"—MAKE YOUR OWN CAR; DIP RECORDS IN CHOCOLATE—swathed across the walls by the subversive British duo Bob and Roberta Smith.

To be sure, the Chambers' commitment to underground art will be mitigated by the crowd-pleasing poppiness of the overall design, as rendered by David Rockwell. Still, it's an ambitious effort, considering that hotel art—be it Motel 6 seascapes or the faceless pseudo-Rothkos that dominate the chain hotels of America—is an art-world punch line, so banal it couldn't inspire a Jeff Koons parody.

A $32 million project, the 77-room, fifteen-story Chambers will open in late November next to the Norma Kamali flagship. It marks a graduation of sorts, a giant step into the fabulosphere for a couple of low-key guys from Queens—one a former electrical engineer, the other a former surgeon.

Inside the gallery, a couple of assistants haul out for Druckier's perusal a narrow, seven-foot rectangular photographic frieze by an "emergent" Baltimore artist otherwise known as filmmaker John Waters. Waters will festoon the sixth floor with his "Mark" series, a collection of shots of actors' feet hitting their "marks"—taped-down *X*'s—on the set of his film *Pecker*.

"Basically, my idea was to shoot the worst unit photography you could ever have from a movie set," says the pope of trash himself, speaking by mobile phone from a Taco Bell in Laramie, Wyoming. But Waters is quite unironic in his enthusiasm for the Chambers.

"Most hotels have what looks like Bloomingdale's-furniture-department art," says Waters. "I'm very impressed whenever I'm in a hotel and I see they have real art, and not 'sofa' art, although sofa art can be good, too, if it's the other extreme, like the worst hotel art."

Drukier, 55, who has been collecting art since college, is equally enthusiastic about Waters, though his personal tastes run more toward surrealists like Max Ernst and the Chilean Matta. "When I first saw Waters's work, I didn't even *know* about his movies," Drukier says, shrugging.

BUT MAYBE YOU DON'T HAVE TO SPEAK THE language of downtown to market the concept of "downtown"—particularly if you happen to be doing downtown in midtown. These days, the hotel is the new disco. Even nightlife queen Donatella Versace is doing one, albeit in Australia. Much of the credit goes to Ian Schrager, who introduced the "lifestyle hotel" ethic, beginning with Morgans in 1984, demonstrating that a hotel can be not just the place you checked in before you hit the scene. It can *be* the scene. At first, of course, the hotel-as-disco concept required a celebrity front man to serve as the corporate icon, an impeccably connected, brand-name scenester like Schrager or Balazs, to give the place credibility.

Over more than a decade, Schrager's enterprise has grown into a global chain of tiny, tasteful hotels, all of which feature the same streamlined design, boldface clients, and bellhops-with-portfolio. Last month, he opened his first New York hotel in a decade, the 1,000-room budget-priced Hudson on West 58th Street with two star-studded A-list bashes that became the hottest tickets of the fall.

It's hard to imagine Born and Drukier pulling in the same crowd, but the pair seem determined to prove that you don't need a fat Rolodex and a squadron of publicists to turn a profit n the hotel business. The numbers support them on this. Last year saw an 11 percent increase in total travelers to New York City over the previous year, which itself set records. Even Schrager admits that the market is so deep you might not need the front man anymore.

"I don't think you're going to see Richard or Ira out there shaking hands and taking bows. But I think their hotel s going to be just as successful as anybody's," says Schrager. "The 'front guy' doesn't make the hotel. The hotel makes the front guy. It's the product."

Indeed, last May saw the opening of the Tribeca Grand, a sequel to 1996's SoHo Grand launched by pet-food mogul Leonard Stern and his son Emanuel. In the next few months, developer and former Schrager partner Philip Pilevsky is opening the Bryant Park Hotel in the American Radiator Building. This month, Starwood, the hotel behemoth that owns the Westin chain, opens another W hotel on Union Square.

But perhaps no one has as much at stake as Drukier and Born—the city's biggest hoteliers, whom no one's ever heard of. Their fourteen-hotel empire, after all, includes mid-priced tourist warrens like the Skyline and the Belvedere, and a Ramada Inn at the Newark airport, but they've never quite had their signature piece, their tar turn. Now they do, in a pricey, ground-up construction on a former parking lot in one of the most expenive blocks on the globe.

"It's a fact that we will actually have ra restyled, his whole image redone, or the opening," deadpans Born, 43, lashing a glance at Drukier's salt-and-pepper Brillo of a hairstyle. Drukier is he sort of tweedy Manhattan ironist whom Sydney Pollack might play in a Woody Allen movie. The two are sitting n the Rockwell-designed Monkey Bar, he restaurant located just off the lobby f the Elysée Hotel on East 54th Street, which they own with boutique hotelier Henry Kallan (Library, the Giraffe).

"I went to André's hairdresser one me. It's on Crosby Street, two guys who made up their shop to look like Shangai during World War II," Drukier realls. There he received a vague approx-

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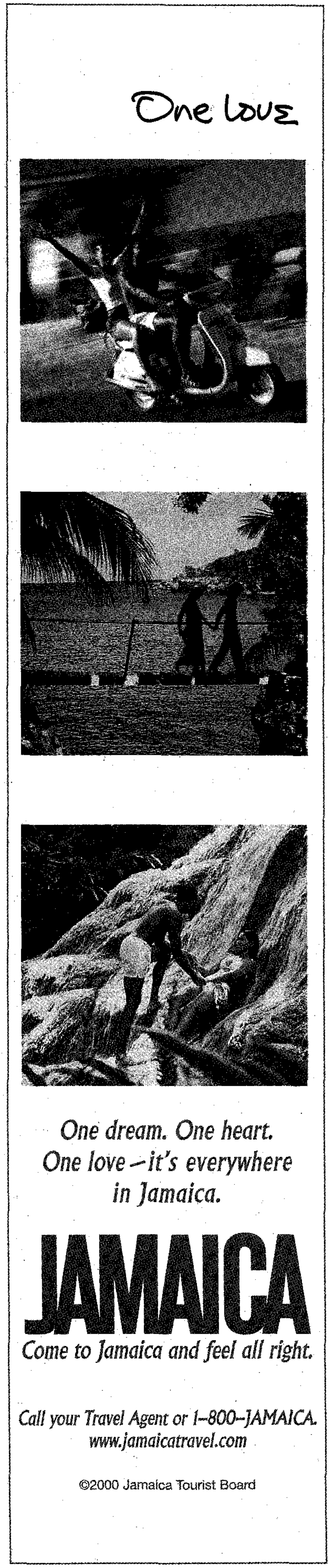
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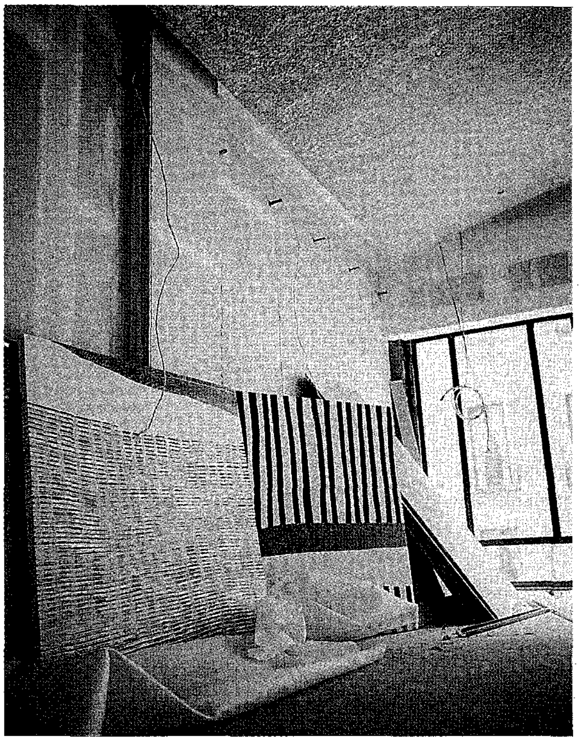

Drawing room: Paintings crowd the hotel's mezzanine.

imation of Balazs's artful, Caesarean haircut. It didn't flatter him. "It was a stretch," Drukier admits. "It's important to remember, I don't do things the same way André does."

"You mean you haven't done any *Allure* ads yet?" Born adds facetiously. Balazs's Mercer has become a virtual dormitory for the upper tier of the SAG set. Movie stars check in for months at a time during shoots in the city. ("It's like the Roach Motel. They check in and they never leave," smirks Born. "We could book it three times over if we had the room.")

THE MERCER HOTEL'S SUCCESS WAS ANYthing but a foregone conclusion when the project was launched. In the frenzied real-estate market of 1988, SoHo was still—as unbelievable as this seems—considered a fringe neighborhood in terms of big-ticket development projects. Balazs and then-partner Campion Platt decided to issue an audacious challenge to Schrager on his home turf, bidding to become the hub of the art world—this back when SoHo, not Chelsea, was still the art world's nexus.

"It was a visionary project, but it was clearly started ahead of its time," Drukier says. "SoHo in 1988 was very different from the SoHo of 1999."

To make matters worse, the city soon lumbered into a recession. Construction throughout the city ground to a virtual halt. "Even in '96, when we got on board, there was no walking into a bank and getting a construction loan for a speculative hotel in an unproven location," Born says. "It was a difficult job to conventionally do. But we did not do it in a conventional way. We put in substantial personal capital and pushed our own banking relationships to get it done."

The numbers, however, were only part of the problem. "The amazing thing," Drukier recalls, "is that $32 million had been poured into construction and nothing worked. It literally all had to go." The Mercer looked like a Hollywood movie that was forever going to be stuck in development. Then one afternoon in the winter of 1996, the partners huddled with Balazs at a booth at Jerry's, on Prince Street.

"On the back of an envelope, we came up with a formula that worked for everybody," says Drukier. The partners bought out Balazs's then-partner, the Boston-based hotel company Sonesta. A year later, Leo DiCaprio was striding into the Mercer's Christian Liaigre–designed lobby.

Though relations between Balazs and his two partners remain cordial, Balazs seems a bit territorial now that his partners are starting to claim the limelight that, so far, he has occupied alone. "They're good guys, they're smart guys," he says. But he adds a cautionary note about the prospect of competing with the Hollywood-friendly Four Seasons. "It depends if you analyze 'hip' as a function of what you've got on your walls. That's not the way I look at it."

Schrager is more charitable. "I'm a big fan of Robert and Ira," he says. "They get it. It's not often that you can find someone who can bridge that gap between art and commerce, but they can. They're behind the scenes; they don't get any credit. But the Mercer was languishing around for *eight years. Somebody's* got to make it happen. Somebody had to 'produce' it. They were the ones that did that. Without Richard and Ira, there is no Mercer."

Of course, Balazs, a chiseled, peripatetic scene-maker married to modeling scion Katie Ford, personally embodies the high-style aspirations of his hotel's clientele. His partners are far less accustomed to the orbit of cool they are now wandering into. Born grew up in Forest Hills, Drukier in Rego Park. Their fa

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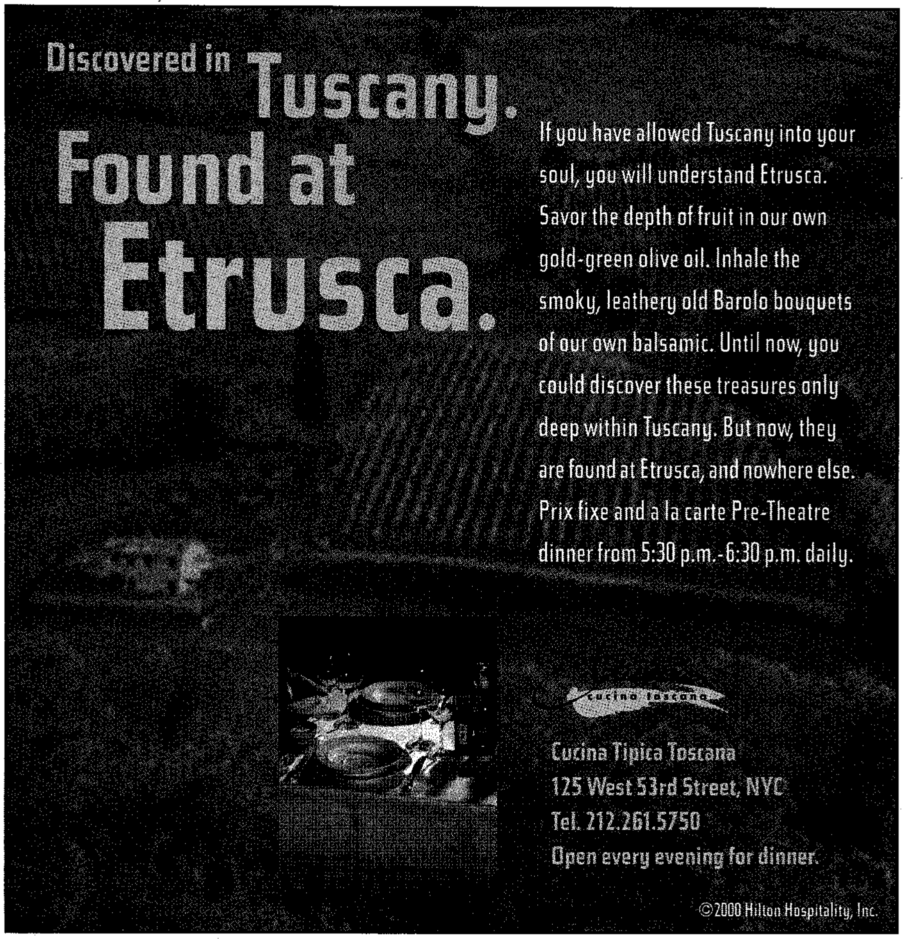

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thers, in fact, were partners. Robert Born and Charles Drukier developed apartment buildings throughout the city, although the sons were only casual acquaintances.

Drukier, a science standout, eventually went off to Cornell and studied solid-state physics. Before long, he had ridden his Vietnam-era college draft deferments all the way to a Ph.D. in electrical engineering. He eventually founded a division of the Microwave Semiconductor Corporation, which made parts for the aerospace industry. In 1979, he cashed out when the German conglomerate Siemens bought the division. Married, with a daughter, 21, the developer has lived in the same four-bedroom contemporary in New Jersey for the past twenty years.

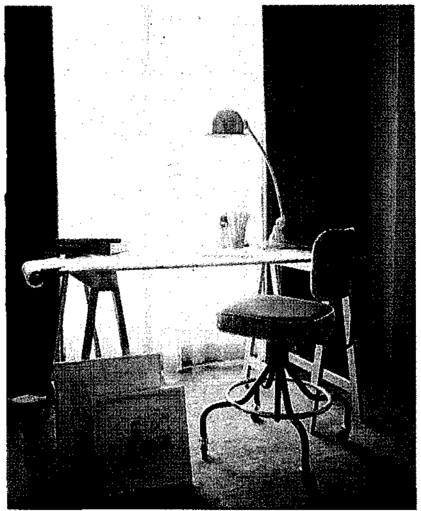
Born, who now lives on the Upper East Side with his wife, three children, and basset hound Lilly, was also a gifted science student. He ended up at New York University's School of Medicine, where he went on to four wearying years in surgical residency. "You're going to spend the next 40 years doing the same five or ten operations for the same five or ten diseases," he says, then adds sardonically, "Creativity is frowned upon."

In the early eighties, each was looking for a new career, so the sons of the longtime partners decided to form a partnership themselves. They started off by fully renovating their Ramada and later graduated to a Holiday Inn on West 57th Street. As an entrée to Manhattan, it was not exactly Studio 54. But profits from their more proletarian properties allowed them to work their way up the industry's food chain.

Before long, Born and Drukier's BD Hotels controlled a fourteen-hotel empire, with holdings including the Metro—their own riff on Schrager's "cheap chic"—in the garment district, the Skyline on West 49th Street, and the stylishly Francophilic update to the Elysée on East 54th Street. They made their first real statement burnishing the faded Beaux-Arts beauty the Stanhope, across from the Metropolitan Museum. Born and Drukier, along with Colony Capital of Los Angeles, bought the Stanhope for $15 million in 1997, only to cash out of it to Hyatt Regency for $58 million two years later.

THE SUCCESS OF THE CHAMBERS, THE partners are betting, will be due less to their personal style than to the style they're paying top dollar to import.

The seemingly ubiquitous David



Curtain call: The view from a room.

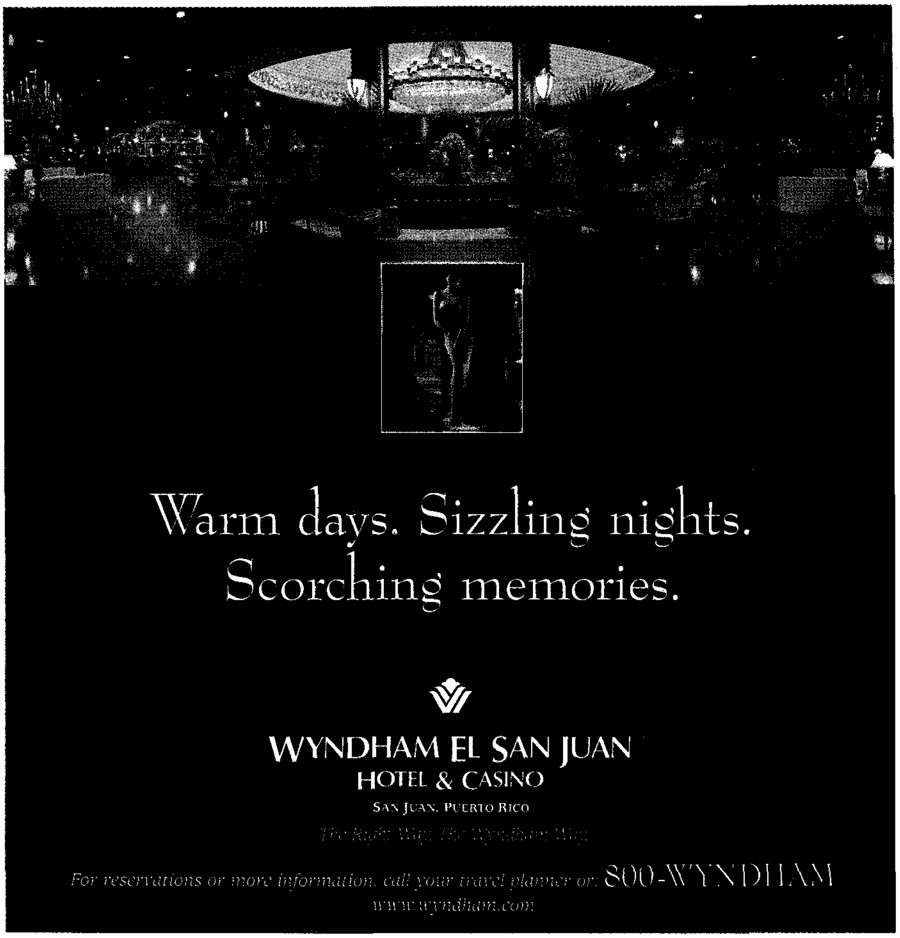
Rockwell, whose playful designs have popped up everywhere from Planet Hollywood to Detroit's new baseball stadium to the new Rosa Mexicana, has a history with high-style hotels. Two years ago, Rockwell conjured the "spa" feel for Starwood's 720-room W, and he's currently strumming a postmodern riff on an Edwardian theme for the new W hotel on Union Square.

At the Chambers, Rockwell—who himself lives in a loft on Hudson Street—is trying to reinforce the idea of the "loft" with raw-steel doorways, poured-concrete floors, track lighting, and open-plan furniture arrangement.

There are also the typically playful Rockwell touches—snare-drum-like side tables covered with artist's canvas and desks made of glass tops laid over sawhorses and topped with rolls of butcher paper on which maps of Manhattan are printed, to be torn off whenever a moneyed tourist is heading out into the unfamiliar street grid. But beyond the art theme, Rockwell is toying with the concept of see-and-be-seen that's so integral to the hotel of the moment.

"There's this kind of urban excitement about seeing and being seen," Rockwell says, traversing his Union Square studio to show off a white vinyl chair with a square hole cut in the back. "Even the hole in the chair is sort of playing peekaboo with the views."

For locals, much of the seeing and being seen will be accomplished at town, the soaring restaurant tucked in the rear of the hotel. The minimally named boîte with the lowercase *t*—sure to become the bane of copy editors the city over—is also a graduation of sorts for another somewhat behind-the-scenes hotel star. The restaurant will be the first operated by Geoffrey Zakarian,



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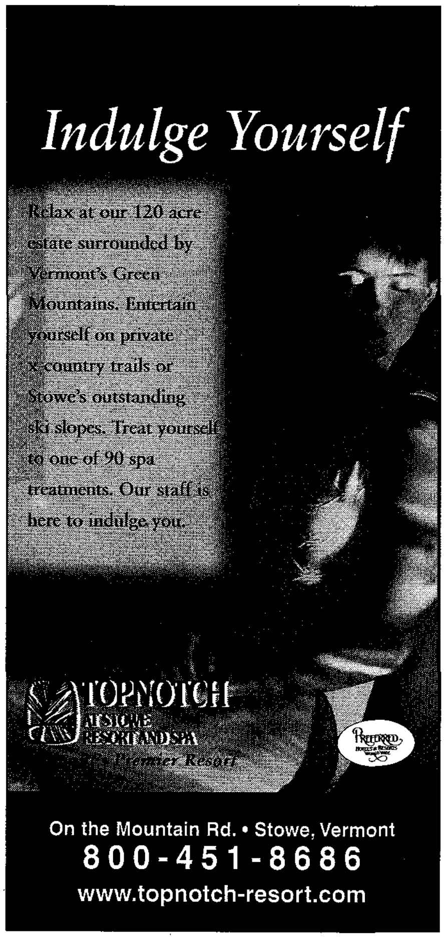

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who manned the kitchen at 44 and consulted Schrager on the Delano's Blue Door in South Beach, both restaurants that leaned on Brian McNally to provide the needed social wattage.

Unlike the Chambers' owners, however, the perpetually suntanned Zakarian did take notes from McNally on how to create a clubby atmosphere out of whole cloth. The chef plans to wander away from the "urban American" cuisine sizzling in the kitchen (he'll unveil a terrine of foie gras with sweet-pepper jelly and a risotto of escargot with black truffles) long enough to chat up the 44 types he expects to be filtering into its gold-hued spaces.

"I hope we get the midtown business crowd and the avant-garde art crowd from downtown," he says. "But with a hotel restaurant, you have a built-in clientele, instantly. You have 150 people living above you. It gets the pistons firing right away."

BORN AND DRUKIER WILL HAVE PLENTY OF activity going on outside Manhattan's prime business quarters by the time the Chambers' doors swing open. They recently opened Townhouse, a "cheap chic" boutique hotel in Miami modeled in part on Balazs's popular Standard on Sunset Boulevard.

Closer to home, the two have commissioned one of the more significant residential buildings to be constructed in Manhattan during the nineties boom. Pritzker Prize–winning modernist architect Richard Meier, who designed the templelike Getty Center in Los Angeles, will do his first Manhattan building in 30 years—two glassy, fourteen-story superluxury condominium towers overlooking the Hudson River on Perry Street.

"It's the first signature residential building built in New York since the San Remo," says Born, beaming. Jean-Georges Vongerichten will do a café on the lower level of the $50 million building. Apartments—all floor-throughs—will sell for between $2 million and $16 million. The project should be complete by the end of 2001.

But despite the flurry of Twin Towers–scale ambition, neither man seems to be getting as grandiose as the recent flurry of activity implies. BD Hotels LLC remains a two-man operation, basically. "Well, we just hired a kid," Drukier says. "Now we just have to figure out what to do with him."

"We don't have a grand vision," says Drukier. But maybe it doesn't matter. "So far," Born adds, "we've been right about a dozen times in a row." ■

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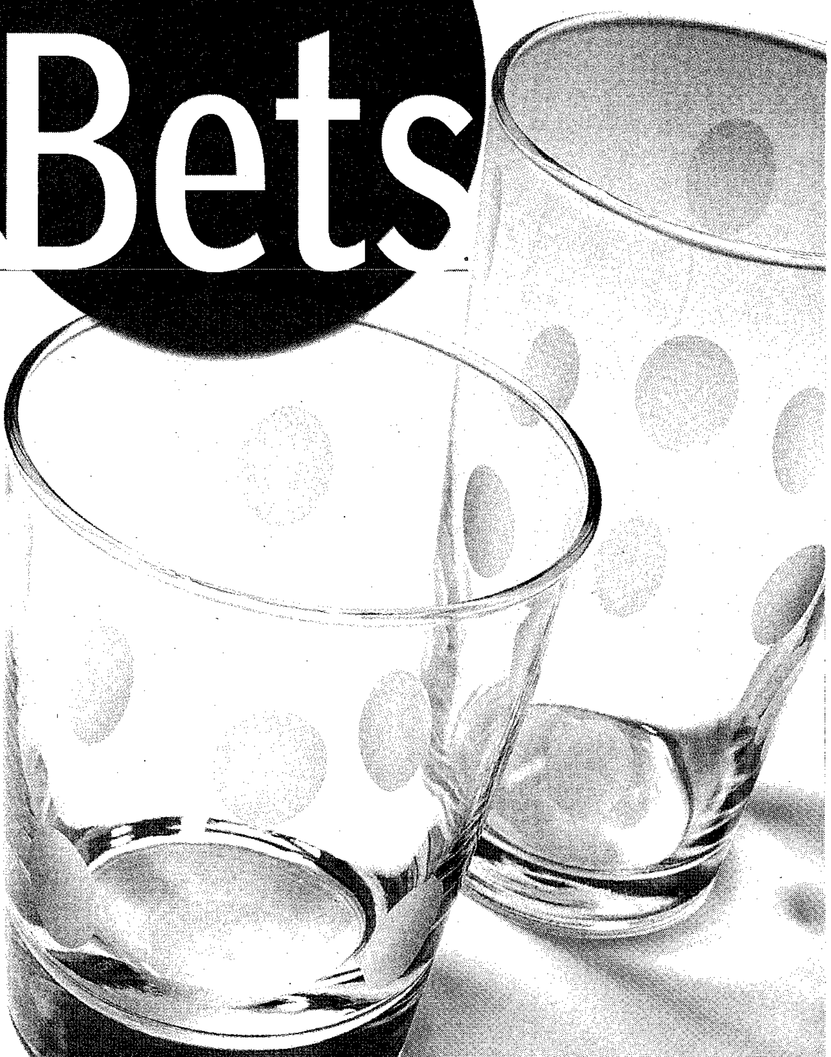
Best Bets

JANE SPENCER



Hits the Spot For a marriage of style with spot-on value, stock up on these Elliptical Dot etched glasses from Restoration Hardware, based on a cosmic fifties design. Don't worry if you happen to break one—they're only $3.95 each for a highball or an old-fashioned.

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Pair of Spades Kate Spade's reaching out into new fashion territory again; now you can tote around her signature handbags with these smooth-as-butter Napa-leather gloves in dark brown or black, with a preppy pink leather bow-edged trim that's delightfully Patty Duke ($155).

▶ **KATE SPADE**
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PHOTOGRAPHED BY MICHAEL GRIMM

Dining in Fine Feather

Marie Daâge's brightly colored, hand-painted tableware is popular in Paris; New Yorkers can dress their tables with her whimsical pieces thanks to Hélène Benhamou, whose shop, A La Maison, stocks the largest selection of Daâge's work in town. The solid-rimmed chargers ($59 a plate) come in six different colors, and each can be paired with one of six feather-painted dessert plates ($75).

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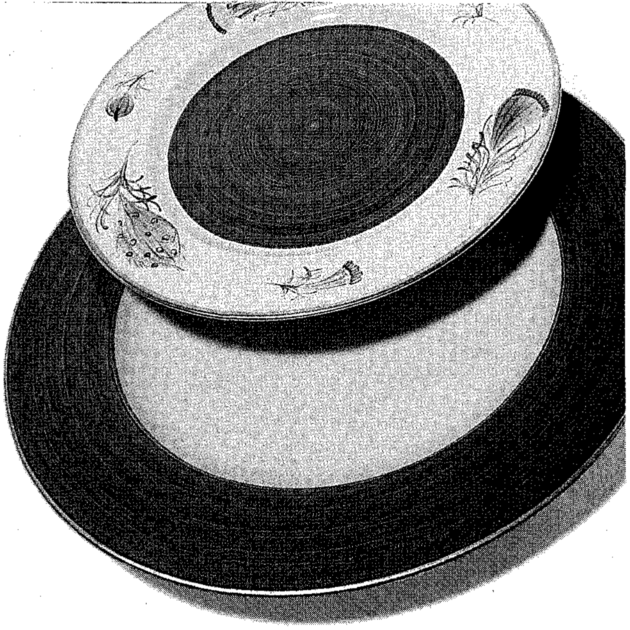

Dot Matrix

As last year's pashminas give way to this year's bolder and more playful bundlewear, polka dots are breaking out all over. Scottish designer Jo Gordon's hand-knit wool scarves ($135) and hats ($110) come in three of-the-moment color combos: pink with red dots, brown with pink dots, and turquoise with brown dots.

▶ **KIRNA ZABÊTE**
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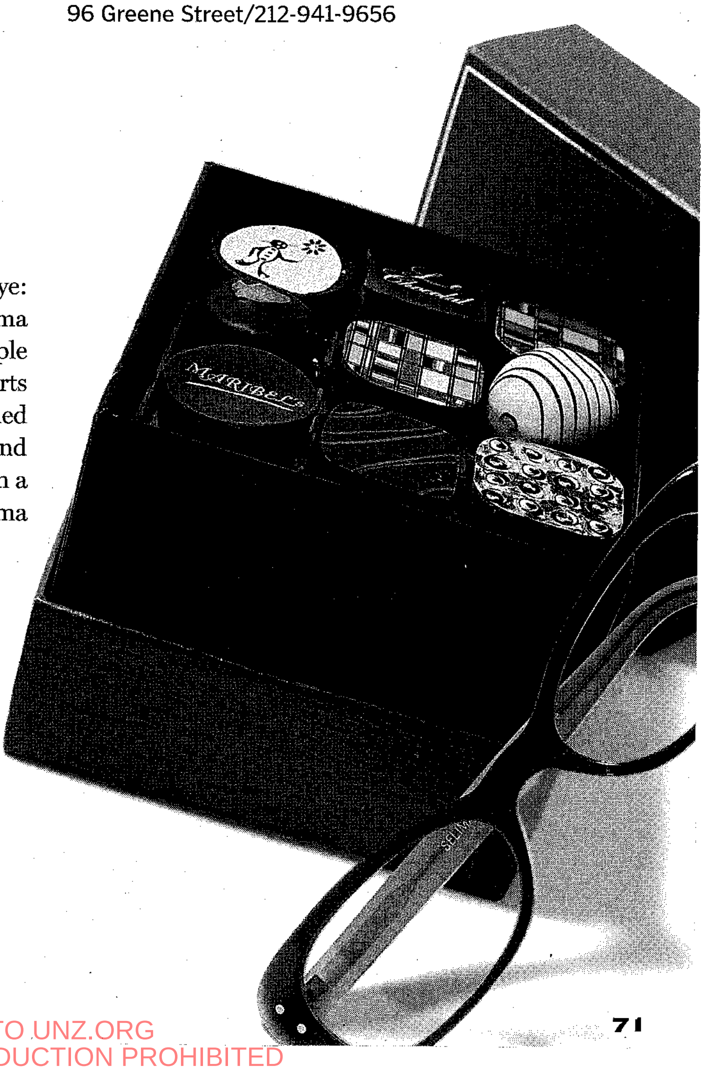

A Sweet Sight

Think of it as a feast for the eye: Caterer Maribel Lieberman and eyewear designer Selima Salaun have joined forces in a charming new odd-couple NoLIta boutique, Lunettes et Chocolat. Lieberman imports handmade French chocolates (some of which are silk-screened in cocoa butter) and truffles as well as Belgian caramels and pralines. While you wait to have your sweets wrapped, try on a pair of two-toned eyeglasses from Salaun's seriously hip Selima Optique line (chocolates $35 per half pound, glasses $275).

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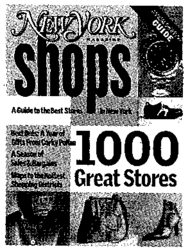

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Sales & Bargains

SHYAMA PATEL

Get a Handle

Feeling strapped? Carry your under-the-leather handbags to these craftsmen, who can stitch and patch without straining your purse strings.

THERE'S NOTHING MORE annoying than digging out your old flea-market scores—crocodile purses, groovy suede shoulder bags—and finding that their straps are cracked and their zippers are broken, especially since the trendy new versions cost zillions. Our advice: Get the old ones repaired. The following shops save anything from ratty duffels on up—and leave you cash for stuff you *can't* get on 26th Street.

Artbag's known for expert repairs on very high-end bags, but their prices can be very un-Madison Avenue (a nifty trick: they can replace worn sections of crocodile bags with embossed leather). Restitching handles is $38 and up; replacing is from $70. But beware: remodeling (say, making a tote into an evening clutch) starts at $400. Repairs take up to three weeks. **Fordham Repair Center**'s another great bet for bags (they do work for Kate Spade, Donna Karan, and Eric Javitz), but they're best known for fixing luggage. In addition to doing repairs for companies like Hartmann and Samsonite, they've amassed a huge stock of designer hardware—a lifesaver when you bang up a lock or a foot on your vintage Vuitton (from $20 per part). Restitching holes on nylon bags starts at $15. Sprucing up color's from $28. Replacing handles is from $65. Another bonus: Jobs take only about four days.

They're slightly more expensive, but for extensive or particularly delicate repair, call **Superior Leather Restorers**. They specialize in altering leather clothing (for stores like Bergdorf's and Gucci), but these craftsmen are equally adept at restitching anything from slashed Tumi carry-ons to worn alligator. Tricks include sewing up leather without punching any new holes (from $20), fixing tears in nylon (from $35), and custom-making handles (from $250). Work takes about two weeks.

Leather men: Artbag can fix your cracked croc.

Artbag, 735 Madison Ave., near 64th St. (212-744-2720); Fordham Repair Center, 10 E. 33rd St., fourth floor (212-889-4553); Superior Leather Restorers, 7 W. 30th St. (212-967-0554).

Picks of the Week

Joan Vass is taking half off her chic, comfortable clothes, including luxurious hand-knit sweaters ($120–$300), all kinds of coats ($350–$550), and dresses ($200–$600). *36 E. 31st St., third floor (212-213-0405); A.E., M.C., V.; Thurs. 10–5; 11/9.*

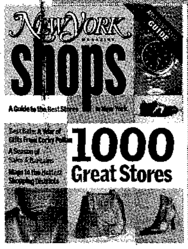
Levi's Red and Vintage Clothing lines for men and women, which include lots of tees, jackets, and dresses, are at least half price. Everything's under $150. *261 W. 36th St., second floor (212-947-8748); A.E., M.C., V.; Tues. 10–7, Wed. 8–6, Thurs.-Fri. 10–6, Sat. 10–3; 11/7–11/11.*

Chaiken is clearing out loads of chic city gear—cozy sweaters, wool coats, and sharp tweeds (and yes, those famous pants). Everything's 60 percent off, from $20 to $250. *24 W. 40th St., first floor; A.E., M.C., V.; Tues. noon–6:30, Wed.-Fri. 11–6:30, Sat. noon–4; 11/7–11/11.*

G-III Apparel Group makes men's and women's leather garments and outerwear for loads of brands you've seen in department-stores. At the sale, the stuff's half off, from $50 to $300. Sizes S–XL. *512 Seventh Ave., second floor (212-403-0500); A.E., M.C., V.; Wed.-Fri. 11:30–6; 11/8–11/10, 11/15–11/17, 11/29–12/1.*

Denyse Schmidt Quilts, chic contemporary styles the design press adores, are up to 70 percent off at the sale, from $800 for a basic one to $2,400. *Klisanin Ross Gallery, 26 Second Ave., near 1st St. (1-800-621-9017); checks accepted; Fri. noon–7, Sat. till 5; 11/10–11/11.* ■

DO NOT PHONE: Send suggestions to Sales & Bargains, *New York* Magazine, 444 Madison Avenue, New York, NY 10022-6999, four weeks before the sale.



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Photograph by Lenora Gin

HILLARY ROSNER

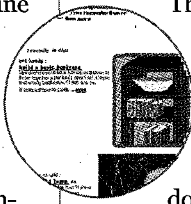
Homepage Depot

For most Manhattanites, the right tool for home repairs is a phone to call the super. But if you're thinking of unclogging the toilet the old-fashioned way, there are plenty of instructions on the Internet for everyone from bumbling novices to Tim Allen wannabes.

handymanwire.com "Built, constructed and maintained by people that love doing things ourselves," this site is a no-frills center for home-repair advice. The archives of frequently asked questions can help soothe anxieties over patching drywall or hanging cabinets, and "Expert" forums direct your questions to real-life pros. If you're worried about asking a silly question, just sit back and read the ones the other newbies have submitted.

homestore.com/Home_Improvement If it's fixable, buildable, or installable, Homestore can help with instructions—sometimes even animated ones. Online tools can calculate the materials you'll need to do anything from installing a ceiling fan to building a wall, and the *abrasive*-to-*zip cord* glossary offers background information, as well as advice on hiring a contractor for the jobs that go beyond your wildest DIY dreams.

digsmagazine.com This 'zine for hipsters building their first nests ("a home + living guide for the post-college, pre-parenthood, quasi-adult generation") is mainly good for decorating tips, but it's also compiling an archive of such fix-it advice as how to "Get Handy: Build a Basic Bookcase," a step-by-step manual that will free you from the clutches of the city's cabinet-building chains. There's also an illustrated guide to basic tools, a good starting point if you don't know the difference between a socket wrench and an Allen wrench. Of course, if you don't know how to use any kind of wrench, you might just be better off calling the super.



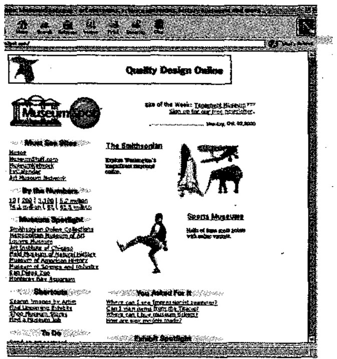
doityourself.com So dedicated to DIY that it even nabbed the URL, this site has the skinny on everything from tiling the kitchen to remodeling the attic (oh, to have an attic), plus info on choosing paint, carpeting, and wallpaper. With comprehensive glossaries ("The Basic Chemical Cleaning Families") and simple instructions, this site can save you both cash and stress. Next time there's a crisis, you'll be grinning like Martha Stewart.

etc.

After a typically frustrating New York apartment hunt, April Taylor was inspired to launch **aprilslist.com**. Similar to San Francisco's popular Craig's List (where Silicon Valley types network for jobs and apartments), April's List aims to connect empty apartments with the New Yorkers who are searching for them. There's only a handful of new postings each week, but the ban on broker ads (Taylor removes any ads that ask a fee) and the extensive apartment-swap listings represent a relief from pay-for-play listing services. Anyone in Tahiti need a Manhattan studio?

Museums for Mondays

If Websites are exhibits on the screen, search engines can be thought of as catalogues—even as museums. Nowhere is this more literally true than at the recently launched **Museumspot.com**, which might be best described as a virtual museum of virtual museums. Neatly organized by topic and searchable by location or artist, Museumspot.com connects users to every museum site in the world; if it has a virtual version, this site will take you there. Whether you want to know what's on display in Bilbao, search for information on the best planetariums in Australia, or just view the world's masterpieces from your desk, this site is a great entryway—without a gift shop or a suggested donation.



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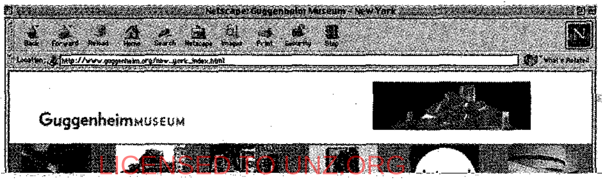

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Photograph by Kevin Mazur. Illustration by Mark Matcho.

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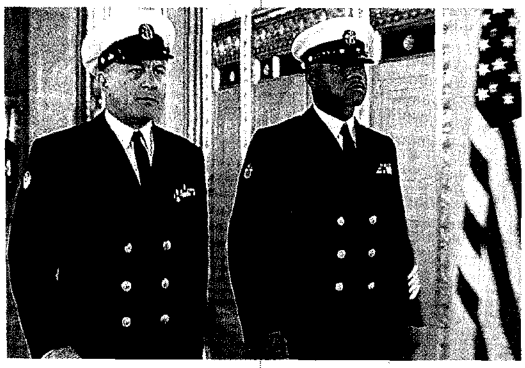
A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Men of Honor

Such a square-jawed film, we're surprised Tom Hanks isn't involved: Cuba Gooding Jr. stars as Carl Brashear, one of the Navy's first African-Americans, who became a master diver despite a horrid accident. Robert De Niro is the hard-ass instructor named Billy Sunday—no relation to the evangelist, though some screenwriter *had* o be thinking baptism. (See listing, page 91.)



Kids

The Remarkable Farkle McBride
Carnegie Hall

Best of the Week

We've always thought ohn Lithgow's antic mugging was *made* for a kids' show. And we are not alone: The *3rd Rock* star descends on Carnegie Hall November 12 in a stage adaptation of his new children's book. And he sings. (See page 124.)

Theater

Betrayal

It's been twenty years since Blythe Danner, Raul Julia, and Roy Scheider relived an affair—in reverse—on Broadway in Harold Pinter's smoldering hit. The Roundabout's revival substitutes Juliette Binoche (making her Broadway debut) opposite Liev Schreiber (the lover) and John Slattery (the husband). In previews now. (See page 99.)

Pop Music

James Brown

He plays club gigs less often than he gets married, but November 10 and 11, the Strom Thurmond–lovin' sex machine—age 72!—sweats and struts his way through Times Square's B.B. King Blues Club & Grill. (See page 118.)

Classical Music

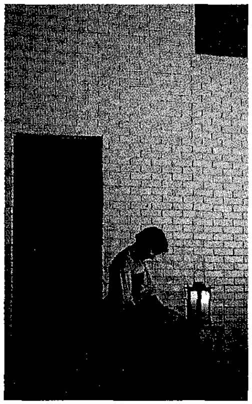
Rigoletto
New York City Opera

The City Opera's new production of Verdi's tragedy—a crowd-pleaser at Glimmerglass—moves the action to the American Southwest. With Christina Bouras as Gilda and Gaétan Laperrière in the title role; premieres November 11. (See listing, page 117.)

Photography

Patrick McMullan
Tony Shafrazi Gallery

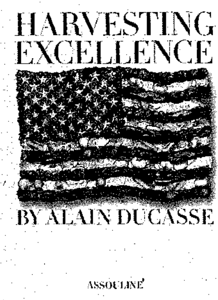
The premier party photographer in town (and the seer behind *New York*'s weekly "Scene" page) shows off his documentation of the demimonde in his first solo show. Armchair partygoers can pick up his new books, *Men's Show* (backstage tales of Fashion Week) and *Secrets of the Riviera* (backstage tales of the Victoria's Secret shows). (See page 123.)



Books

Harvesting Excellence
By Alain Ducasse
Assouline; $50

Alain Ducasse's cooking is relentlessly French, but it turns out that he loves American food—at least before our cooks get to it. *Harvesting Excellence* is a celebration of the country's best producers: cheese-makers, oystermen, fruit growers, and many more. Besides, it's only $50, about as much as a cup of coffee at his place in the Essex House.



hotographs clockwise from top middle: Drew Farrell/Retna; Patrick McMullan; George Mott; Phillip V. Caruso/SMPSP.

PETER RAINER

Par for the Course

Like all of Robert Redford's latter-day work, *The Legend of Bagger Vance* is lovely to look at; so, for that matter, are Charlie's Angels (to happier effect).

AMONG A YOUNGISH GENERATION of film buffs, Robert Redford, the director of **The Legend of Bagger Vance**, is perhaps as renowned today for being the founder and guru of the Sundance Film Festival as he is for his Hollywood career. The odd thing about that career is that he appears in, and directs, movies that are far glossier and more traditional than anything in the American independent-film tradition. This, in itself, is not a bad thing. In his acting prime, Redford epitomized movie-star glamour tempered by sharp intelligence, and certainly no one would wish him into most of what passes for "independent" in the cinema these days: hackneyed shoestring-budget movies serving as résumés for hackneyed big-budget work. But Redford's directing career, at least in his pastoral-romantic mode, is glossy in the safest and sappiest of ways. Almost nothing in *A River Runs Through It* or *The Horse Whisperer* engages anything but the eye.

The Legend of Bagger Vance
Directed by Robert Redford; starring Will Smith, Matt Damon, and Charlize Theron.

Charlie's Angels
Directed by McG; starring Drew Barrymore, Cameron Diaz, Lucy Liu, and Bill Murray.

Boesman & Lena
Adapted by John Berry from the Athol Fugard play; starring Danny Glover and Angela Bassett.
See Movies listings for details.

The Legend of Bagger Vance—which is already being sarcastically referred to as *A Fairway Runs Through It*, because golfing is its backdrop—is another lusciously produced, emotionally clammy Redford enterprise—forced, phony mythmaking filled with tinged sunsets and full moons. It's adapted by screenwriter Jeremy Leven from a novel by Steven Pressfield that I have not read, largely because I fear the cranium can store only so many feathers.

The mythic belief at the heart of this movie is that "inside each and every one of us is our one true, authentic swing, something that's ours and ours alone." This bit of Zen wisdom, and a dozen koans like it, are delivered by Bagger Vance (Will Smith), a scruffy caddy who appears mysteriously in the star-filled night for the purpose of aiding Savannah, Georgia's former golf whiz Rannulph Junuh (Matt Damon). Bagger seems to know exactly what Junuh needs: not just his authentic swing but his very own authentic self (in the movie's terms, they are the same thing).

Got swing? Will Smith and Matt Damon in *Bagger Vance.*

Before he went off to World War I, Junuh had been paired with Adele (Charlize Theron), daughter of Savannah's wealthiest citizen; traumatized by battle, he slinks into disreputable anonymity after the war. What brings him back onto the links is the chance to redeem himself. He accepts an offer by the city's publicity-crazed civic boosters to take on golf's two greatest players, Bobby Jones (Joel Gretsch) and Walter Hagen (Bruce McGill), at Savannah's Krewe Island golf resort, which was built in prosperous times by Adele's father and, in the wake of the Great Depression, became his ruination. Adele, with her eyelash-batting wiles, pushes the deal through. Like Junuh, she is looking for redemption, too. So is the young Savannah boy Hardy (J. Michael Moncrief), who functions as a kind of Jiminy Cricket alongside Bagger's Yoda. Hardy, who as an old man (played by an uncredited Jack Lemmon) narrates the movie in flashback, is supposed to represent the wide-eyed kid in all of us: the kid we were before we bogeyed into adulthood.

Although Bagger is the film's wise one, the massa-servant overtones in his pairing with Junuh are off-putting; parts of the film play out like *Song of the South* retold by Buddha. (What helps the audience over this racial discomfort is the knowledge that Tiger Woods could kick any o these golfers' asses. Redemption indeed!) Will Smith has a trickster's gleam in his eye that downplays the docility of his role but he still seems like someone out of one of the more oracular *Twilight Zone* episodes (like the famous one, which seems similar to this film in its sticky tona uplift, in which a very young, Pepsodent smiley Redford played Death). Matt Damon, searching in vain for an authenti swing in his performance, seems uncomfortable being the center of all this mythic mumbo-jumbo, while Charlize Theron carries on with a flouncy giddiness tha makes the belles in *Dr. T & the Women* seem cloistered by comparison.

The Legend of Bagger Vance wants to do for golf what *Field of Dreams* did fo baseball: Turn our boyish nostalgia into a creed of life. We're told that winning isn' what living is all about; life is about having the courage to play the game. But th filmmakers have it both ways; they dis-

Photograph by David Jame

miss the crassness of victory but opt just the same for a rousing finale. And this bull about finding one's perfect swing! As long as we're getting philosophical here, since when does authenticity guarantee goodness? Bagger's mantra about being true to oneself ignores the question of who that self belongs to. Surely some of the scurviest people in our midst are also entirely true to themselves. The deep-think in *The Legend of Bagger Vance* is a fancy way of saying nothing.

UNLIKE *BAGGER VANCE*, **Charlie's Angels** is about as unserious as you can get. Drew Barrymore, Cameron Diaz, and Lucy Liu play the modern-day Angels, spun off from the seventies TV series that, according to its executive producer Leonard Goldberg, "may have been the beginning of the empowerment of women within popular culture." (Goldberg is also one of the movie's producers.) What I remember most about the TV series is perfect teeth, big hair, and cleavage-in-motion.

What I recall most about the movie, which was directed by a music-video maven whose name, McG, sounds like a specialty burger, is the sight of three rowdy, kung fu–giddy chicks in stretch-fabric actionwear kicking butt. Their targets, a prize assortment of male crazies, include Tim Curry, whom I can never get enough of, and Crispin Glover, who is never quite all there. (He's turned neurasthenia into an acting style.) Bill Murray plays Bosley, the Angels' sidekick, or whatever he's supposed to be, and he's in prime crazy mode, too. The cast members seem to be having a high old time, and with sharper dialogue, an even higher time might have been had by all. Seventeen writers worked on the movie, only three for credit. No matter. Spandex and high spirits are a potent combo. The empowerment of women continues.

In brief: ATHOL FUGARD'S PLAY **Boesman & Lena** has been given a respectable presentation in the late director John Berry's adaptation, starring Danny Glover and Angela Bassett (particularly fine) as an itinerant, furiously divided mixed-race couple for whom the South African Cape Flats have become a landscape out of Beckett. Despite the staginess and stentorian line deliveries, there's an easeful naturalism to the racial and emotional horrors on view that makes them seem even more horrible. ■

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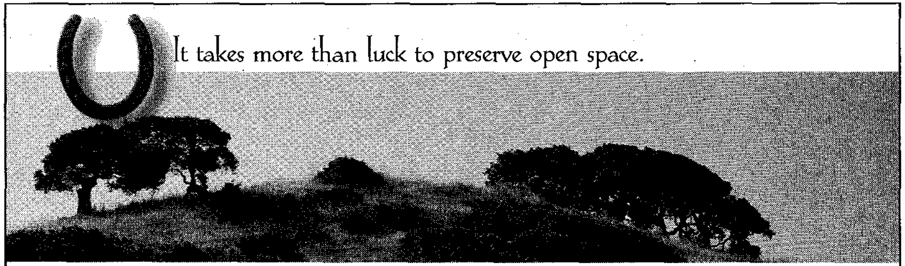

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Half-Full *Monty*

The Full Monty is heads above other recent musicals, but that's not saying much. *The Tale of the Allergist's Wife* is a cheeky satire of Upper West Side Jews.

THE MUSICAL VERSION OF **The Full Monty** is rather like the near-proverbial glass of water that, depending on your point of view, may be half full or half empty. Looked at from below—way below—from the vantage point of *Footloose* and *Saturday Night Fever*, it will seem easily, or easefully, half full. Seen from above, say, from the level of *Oklahoma!* and *Follies*, it is incontestably half empty.

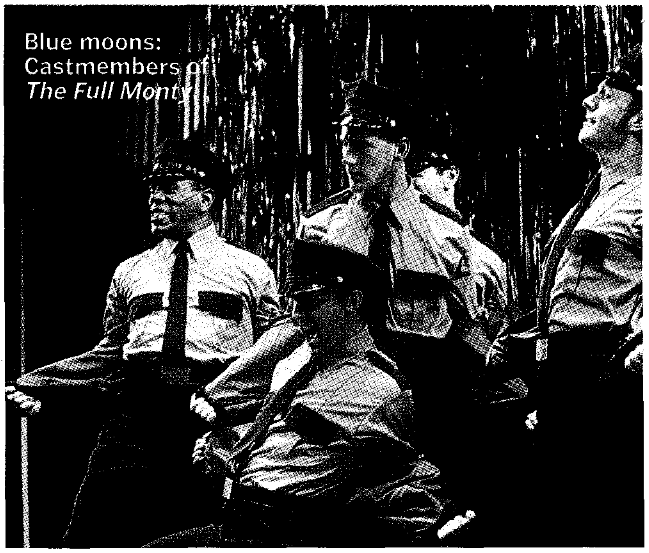
To be sure, in an age of Frank Wildhorn musicals, wild-carded or shoehorned into the running, *The Full Monty* deserves sympathetic attention. Although yet another adaptation of a movie—in this case the endearing little British film of the same title—it has a pure source, which it does not excessively pollute. You will recall that tale of blue-collar unemployment in the north of England, where an unlikely handful of out-of-work steelworkers, idle since the closing of the mills, takes a leaf from a traveling Chippendale's show, male striptease to which the town's wives and daughters are riotously flocking.

The group, which includes a mama's-boy fatso and the men's better-educated but now similarly jobless factory foreman, wonders how to rival, with unsexy bodies and without showbiz know-how, the professional stripper-dancers. But as it turns out, the pros strip only to the G-string; the amateurs, however, will bare everything—or, as they say in England but not in Buffalo, whereto the musical transposes the action, the full monty.

The Full Monty
Directed by Jack O'Brien at the Eugene O'Neill Theatre.

The Tale of the Allergist's Wife
Directed by Lynne Meadow at the Barrymore Theater. See Theater listings for details.

It might be supposed that poverty and desperation in Sheffield and Buffalo are, apart from semantic differences, pretty much the same. But a small, British, nonmusical working-class movie is very different from a lavish Broadway musical. It thrives on the quaint regional dialect, the class differences (as between worker and foreman), and the passion for soccer that allows for frenzied shenanigans. The unemployed Buffalonians, however great their love of the Bills, do not stage earnest but clumsy football matches with comic results.


Blue moons: Castmembers of *The Full Monty*

The looks of such a film can be touchingly drab; the actors can appear endearingly amateurish. The Broadway musical must have sets to fill a large stage, choreography to lift the hearts, songs sung and danced to with expertise by an attractive cast to justify the steep ticket prices. Amateurishness meant to be felt for rather than merely laughed at is just about the hardest thing for a Broadway musical to tackle. That the show works even as well as it does is more of an achievement than most people will realize.

The credit for that goes partly to Terrence McNally, the adapter, who has done a workmanlike job but for some facile jokes and the sneaking in of an overtly homosexual element that while pleasing some may alienate others. It was smart to pick a pop composer, David Yazbek, a newcomer to Broadway. The music sounds like most of today's rock: simplistic, with the first few songs seemingly hammering in a mere four or five notes, but just what the younger audiences, which the show needs, will feel at home with. Yazbek's lyrics are rather better.

The general smartness is attributable largely to the director, Jack O'Brien, a canny treader of fine lines. Thus John Arnone's clever sets, jazzily lighted by Howell Binkley, are on the cusp between showy and unpretentious; Robert Morgan's costumes are likably trashy; and Jerry Mitchell's choreography is inventive yet, by and large, not beyond the reach of determined amateurs. Above all, O'Brien keeps the show moving nimbly, provides delightful directorial grace notes, and has cast impeccably.

Patrick Wilson is a well-sung (that *is* the word) and down-to-earth leading man, and Lisa Datz and Emily Skinner play two very different but equally persuasive wives. Romain Frugé expertly merges the comic and the touching. Since all the actors in this show do so well and blend into a seamless ensemble, I will not dumbfound you with a further long list of names, but must single out André De Shields for his quicksilver dancing and moving performance.

For all this, *Monty* is not memorable. To revert to that half-filled glass of water, it is hard to say whom it satisfies: Those parched for good musicals may need

Photograph by Craig Schwartz

something more to quench their thirst; those not especially thirsty may seek a brew headier than water to quaff.

CHARLES BUSCH'S **The Tale of the Allergist's Wife** is an amiable but not unstinging satire on Upper West Side Jewish foibles and follies: the culture-vulture frenzy of middle-aged Marjorie Taub, having nothing to do; the unabated vitality and continued activity of her semi-retired allergist husband, Ira, which leaves Marjorie too much alone; the peskiness of Frieda, Marjorie's crotchety and bowel-movement-fixated mother, who lives in the same building, which is too close for comfort. Marjorie is pulled out of her comic funk over the death of her therapist by the unexpected arrival of Lee, a mystery woman who seems to have done everything, met everyone, and can drop more arty, intellectual, and social references from seeming first-hand experience than Marjorie can even dream of.

Lee affects everybody except Mohammed, the young Iraqi doorman whom Marjorie is instructing in the great books, especially those of Hermann Hesse, her favorite. With sassy benevolence, Lee initiates the Taubs into everything from gourmet cookery to polymorphous sex, and turns the family topsy-turvy. Last season, at the Manhattan Theatre Club, the only thing the play needed was a stronger ending; this one is scarcely different and no better. Still, with this work, Busch has successfully made the transition from downtown to mainstream, and the production, savvily directed by Lynne Meadow, does him full justice.

Santo Loquasto's set is one of those you immediately want to move into, Ann Roth's costumes are as characterizing as the sharpest dialogue, and Christopher Akerlind's lighting is intimate and caressing. Linda Lavin's way with Marjorie's screechy words, manic movements, and befuddled mugging is clowning at its peak; Tony Roberts's Ira, in his bemusedly subdued way, is scarcely less funny. These two can break you up without saying a word. As Frieda, Shirl Bernheim is a masterly blend of the infuriating and the pixieish. The glamorous Michele Lee is equally adept at sophisticated chatter and sensual seduction; Anil Kumar is the doorman you want to take home to your building manager, if not to Mother. So go and enjoy. ■

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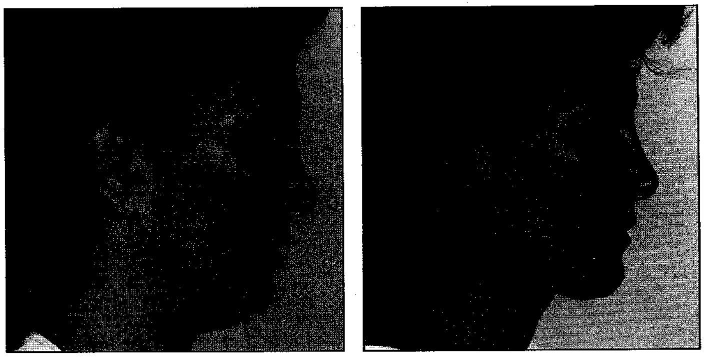

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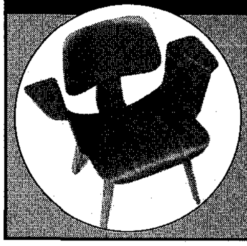

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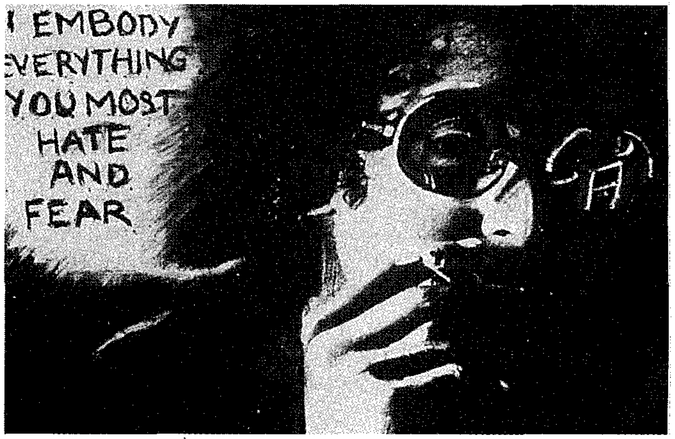
Split Personality

A New Museum retrospective suggests that Adrian Piper's aggressively provocative work is as much the product of her genes as of her fervid talent.

THERE IS NO ONE ELSE LIKE Adrian Piper. A professor of philosophy at Wellesley College, known for her passionate interest in Immanuel Kant, she has the rare ability to write and speak with fluid, down-to-earth eloquence not only about daunting philosophical problems but also about the kinds of psychological and social conflicts with which few people are at ease. She is a serious student of yoga, and in the past few years has begun to give courses in Indian philosophy and religion. She is best known, however, as a tough and influential Conceptual artist who has fought to make people more aware of the racial assumptions and categories that dehumanize others and them. Spiritual and hard-nosed, empathetic and uncompromising, she is both revered and feared.

No artist has invented more ways to challenge complacency and privilege. She has walked the streets in shades, a black Afro, and mustache, the brashness and goofiness of her masquerade exaggerating and ridiculing racial stereotypes. In her "Vanilla Nightmares" series, she drew a black male specter with his arm around a fashionable white woman in a New York *Times* ad. Her *Black Box/White Box* includes two eight-foot cubes, one white, the other black. Inside the white cube is a black leather chair in which we can settle and watch a video monitor playing and replaying the 1991 beating of Rodney King. Beside the chair is a box of white tissues in case we get teary-eyed at the injustice of it all. Behind the chair is a photograph of President George Bush congratulating the Los Angeles Police Department for its response to the L.A. riots. In the black cube, we sit down, look at an image of King's bruised face, and listen to his plea for everyone to work together. Then his image disappears, a light comes on, and we see ourselves in a mirror.

Piper, 52, has returned again and again to the subject of miscegenation. Her 1988 *Cornered* is one of the defining works in the two merged Piper shows at the New Museum of Contemporary Art: **Adrian Piper: A Retrospective, 1965–2000** was organized by the cultural critic Maurice Berger; **MEDI(t)Ations: Adrian Piper's Videos, Installations, Performances and Soundworks 1968–1992**, by independent curator Dara Meyers-Kingsley. On one wall is a 1953 birth certificate in which the artist's father is listed as octoroon. On an adjacent wall is a second birth certificate, from 1965, in which he is white. From a video monitor in a corner, behind an overturned black table, the primly dressed Piper addresses viewers in a measured voice about the effects of 400 years of intermarriage. After noting, in Berger's words, that "almost all purportedly white Americans have between 5 and 20 percent black ancestry," she asks: *Now that you know this, what are you going to do about it?*



In your face: Piper's *The Mythic Being: I Embody Everything You Most Hate and Fear*, 1975. From "Adrian Piper: A Retrospective" and "MEDI(t)Ations," at the New Museum of Contemporary Art.

The family portraits that begin and end the exhibitions suggest the poignancy of Piper's personal history. In the 1966 painting *Multichrome Mom and Dad*, Piper's mother, clearly black, faces the viewer while proudly leaning on her pipe-smoking husband, whose race is less apparent. Looking to the side, he is more worldly than she, more concerned with what others are doing and thinking. In the startling 1995 *Ashes to Ashes*, a four-foot-tall black-and-white photograph shows Piper's parents as a beautiful young couple; a smaller color photograph shows them gray-haired, her father shriveled and ill. In the four-foot-tall column of text in the center of the work, Piper communicates with poetic succinctness their love for each other—as well as their dependency and their differences. Her lifelong insistence on consciousness, responsibility, and will is easy to understand.

Adrian Piper
New Museum of Contemporary Art; through January 21.

Manabu Yamanaka
Stefan Stux Gallery; through November 25.

Willie Birch
Luise Ross Gallery; through December 22.

See Art listings for details.

The candor of *Food for the Spirit*, from 1971, is just as compelling and complex. It comprises fourteen photographs Piper took of herself, naked or in various states of dress, emerging from or disappearing into darkness. While standing and holding her brownie camera, she read aloud from Kant's *Critique of Pure Reason*, fearful, Berger writes, that she was "losing touch with the world" and "evaporating into a Kantian state of pure reason." The work shows us (the sound part has been lost) someone suspended between visibility and invisibility, vulnerability

Photograph courtesy of the New Museum of Contemporary Art and mastery, philosophy and art, needing the power of voice and image and experiencing philosophy as a force of truth and nature.

Piper is often labeled a political artist, and indeed, her work is unmistakably committed to social change. But she is a visionary. Goya and Blake would have recognized her as a kindred spirit, an artist who sees what others won't and makes us feel that wrestling with our demons can be both a liberating and an aesthetic act.

AFTER MAKING A MARK IN NEW YORK WITH photographs of naked Japanese women in their nineties, **Manabu Yamanaka** returns to the Stux Gallery with nineteen black-and-white photographs of children from poor villages in Burma and the Philippines. The children look wounded, needy, defiant, and beautiful. Their physical differences reveal the complexity of the idea of race. Some are naked. All, like Yamanaka's elderly women, are totally un-self-conscious about their bodies. The 30-inch-wide, 60-inch-tall photographs are hung so the gaze of the children meets and is equal in authority to ours. Photographed against white paper, they seem suspended yet intensely present. The series is called "Dohshi," a Buddhist word suggesting purity. By not including the names of the children, or any information about them, Yamanaka denies their everyday realities, but his main point—that the spirit of Buddha can be found in anyone, anywhere—generates as much respect for them as names and histories could bring.

THE ACHIEVEMENT OF **Willie Birch**'S NEW paintings at the Ross Gallery is that they belong equally to Birch's African-American neighborhood in New Orleans and to the institutional art world. They are portraits of ordinary people, each painted with extraordinary affection. Birch has a special feeling for faces and hands and for the way in which a body holds taut, relaxes, or preens and n the process reveals who that person s. These paintings would be at home in community art centers, where a neighborhood goes to know and celebrate itself. But they would also be at home in museums. Birch is equally comfortable with European modernists like Henri Matisse, African-American modernists like William H. Johnson, and African sculpture. Through painting, Birch gives his community a home in the world. ■

ARCHITECTURE JOSEPH GIOVANNINI

Seat Happens

Some chairs in "Furnishing the Modern Era" haven't a leg to stand on, but that's the charm of a show about the humblest of objects.

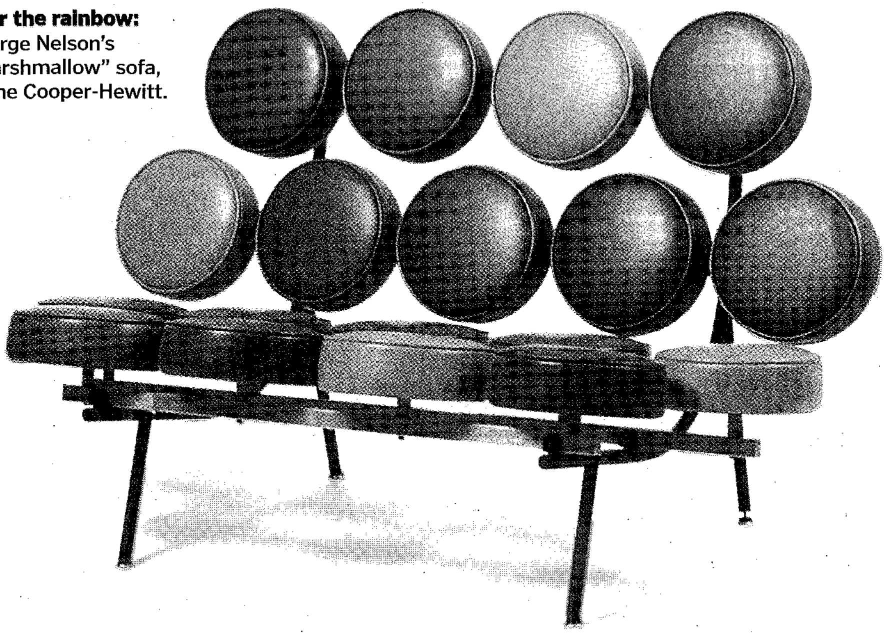
SOMETIMES A CHAIR IS JUST a chair, but at the Cooper-Hewitt through February 4, it's a cigar—charged with complex meanings and as sexy as furniture gets. One hundred pieces from the collection of the Vitra Design Museum in Weil-am-Rhein, Germany, now occupy the old Carnegie mansion, and the baronial, turn-of-the-century rooms haven't looked better since the original period furniture was auctioned off after Mrs. Carnegie's death in 1946. The stately halls are again furnished, only now by the icons of the design revolution that swept away the ormolu of the *ancien régime*. **Furnishing the Modern Era** is a pleasure: The furniture brings new life to the mansion, as it did to the century.

The chair is design's chosen object, and if you can see a world in a grain of sand and eternity in an hour, you can extrapolate entire design philosophies from each specimen in this impeccably chosen, nearly encyclopedic collection. The museum invites you to sit upon an idea. Virtually every modernist architect who aspired to greatness in the twentieth century distilled his philosophy in a chair, and the pieces that coexist so politely in the show often come from different sides of the intellectual tracks. Together, the hundred theses chronicle the design history of the century, and they also expand the canon as New Yorkers know it through MOMA.

Chairs, like politics, are local, and assembled by Vitra (which itself has produced some of the classics presented here), the collection reflects a point of view culturally equidistant from Italy, Germany, France, Holland, Denmark,

Masterpieces From the Vitra Design Museum: Furnishing the Modern Era
Cooper-Hewitt National Design Museum, Smithsonian Institution; through February 4.

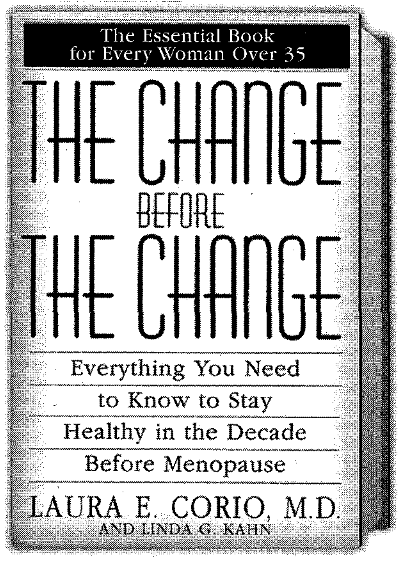
See Art listings for details.



Aver the rainbow: George Nelson's "Marshmallow" sofa, at the Cooper-Hewitt.

Photograph courtesy of the Cooper-Hewitt National Design Museum.

Take charge of the change … before "The Change!"


The Essential Book for Every Woman Over 35
THE CHANGE BEFORE THE CHANGE
Everything You Need to Know to Stay Healthy in the Decade Before Menopause
LAURA E. CORIO, M.D.
AND LINDA G. KAHN

Menopause is years away… isn't it? So why is your body sending such weird messages? For millions of women, the decade before menopause is an even more challenging and critical time.

Now, renowned OB/GYN Dr. Laura Corio delivers state-of-the-art advice to keep you at your prime, including:

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"[Every woman] needs this well-researched, informative and readable book."
—Joan Borysenko, Ph.D.

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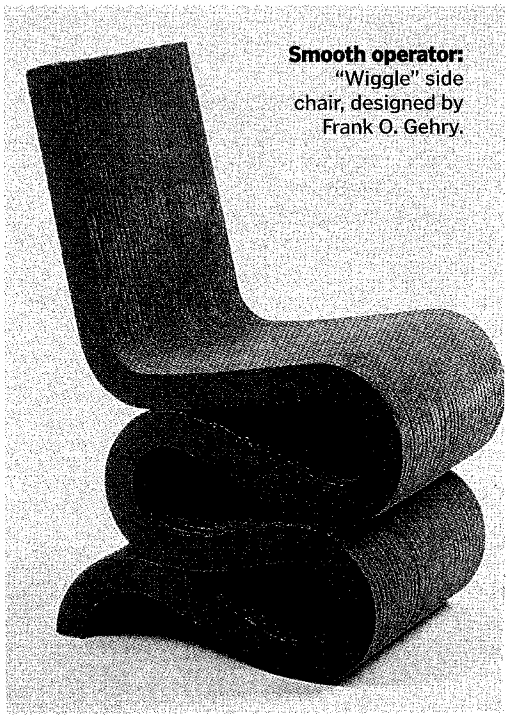
and the United States. MOMA's collection tilts toward the great German chairs, most made of metal. The collection spreads the credit and expands the genealogical tree. Many of the pieces are little known and deserve recognition.

What distinguishes the Vitra interpretation of modernist design history is that subordinate histories obscured by the Bauhaus achievement come forward. Wood chairs in this collection—whether by Thonet, the Finnish architect Alvar Aalto, or the more obscure designers like H. V. Thaden, an American, and Gerald Summers, who is British—are well represented. We learn that wood, like the tubular steel used so creatively by the Bauhaus mafia, is capable of long cantilevers and the much-cherished spring that lent modernist chairs their comfortable give. Like their colleagues in the Dessau school, the designers using wood usually separated the frame of the chair and the seat—keeping the supporting and the supported distinct—to emphasize structure, then tantamount to a ubiquitous religion.

After the war, the terrain of invention shifts from wood and metal to fiberglass and plastics; the new moldable materials could accommodate compound curves and continuous shapes. Charles and Ray Eames famously made the transition, and their work is well represented by a wide selection of designs scooped up by Vitra when Ray died in 1988. But Danish designer Verner Panton, breaking with the poised classicism of crafted Danish design, takes the idea much further in a brilliant, stackable S-shaped chair of 1959 that integrates structure and support in the same continuous, liquid form. In the context of Bauhaus classicism and the sheer beauty of the Eames chairs, Panton subverts the seriousness of high modernism with the pure sass of his nearly cartoonish design.

There were always moments of strangeness, like Italian designer Carlo Mollino's scrolling bentwood chair and his glass-topped "Arabesco" table, with a cutout laminated maple base straight from a melting surreal dream. But Panton and a few others (including the Italian designers of a bean-bag chair in 1968) opened Pandora's box, and no amount of architectural righteousness will ever close it again. The chair morphed from a strictly rational, utilitarian thing into an iconic object itself. Furniture lost religion but got attitude.

Architects designing signature pieces with an eye to history can be a lugubrious lot, yet some architects send up others in their own sardonic designs. The most explicit declaration of independence from the canon is the "Vodol," by the Viennese firm Coop Himmelblau, which performs an impolite riff on Le Corbusier. Corb designed the supremely sittable chair, a leather cube one meter square: The human being sat neatly within the mathematics. Coop Himmelblau pried the cube off the floor at an angle with a permanent steel beam, forcing the person to sit straight within the tilt. Design has hit the fan. Alessandro Mendini conceives "Proust's armchair" as a pointillist tableau superposed on a Louis-ish salon chair. Japanese designer Shiro Kuramata embeds plastic flowers in a transparent resin. Philippe Starck concocts a stool shaped like so many tendrils looking for stability. Italian designers Gruppo Strum create a rubber asparagus patch for the group sits of the sixties. The second half of the century is much funnier than the first. Sometimes comfort suffers, but not always. Anyway, the spiritual lift is worth it. ■

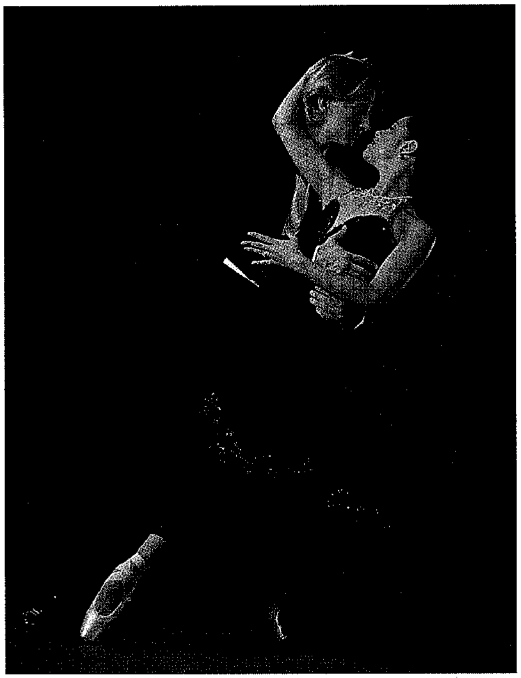


Smooth operator: "Wiggle" side chair, designed by Frank O. Gehry.

Photograph courtesy of the Cooper Hewitt, National Design Museum

These Foolish Things

American Ballet Theatre's fall season at City Center, begun three years ago, was intended to bring old fans back into the fold—but now it's alienating them.



Pratfall season: ABT's *Weren't We Fools?*

TO GIVE THE OBLIGATORY aura of excitement to its recent two-week run at the City Center, **American Ballet Theatre** produced a pair of new works. Christian Holder's *Weren't We Fools?*, to familiar and newly nearthed Cole Porter songs, was clearly ntended to fill the glamour-and-omance slot. A quartet of woeful overs—billed in the program as The oman, Her Husband, Her Former over, and His Mistress—enact, via bal-eticized ballroom dance, an unlikely nar-ative of desire, infidelity, and concilia-ion. An onstage vocalist called Her Voice nteracts with the dancers. It would take he combined skills of Antony Tudor and artha Graham to bring off these the-trical devices; Holder can't begin to ope. His choreography is banal to the oint of insipidity, and the acting he equests from his dancers is utterly nconvincing. Even the evening dress, hich he designed, lacks flair. The results re so feeble as to be embarrassing.

The second novelty, Natalie Weir's *Jab-la,* created some years back for the ueensland Ballet in Weir's native Aus-ralia, is respectable—just. Set to a *faux*-rimal score by Hans Zimmer, it's one of ose tribal-ritual numbers, in which the en, bare-chested, in floor-sweeping cu-ttes, look fabulous. The movement for oth sexes is insistently robust. The vo-abulary, as much mid-century modern ance as ballet, emphasizes gutsy falls, the odies tumbling to the floor and spilling ut along it as if both flesh and bone had ecome viscous. Unison work provides *abula* with a certain force, but that very iteration—devoid of inflection, let alone ariety—grows numbingly dull. Every sin-le thing in *Jabula* is predictable, the pas-ges dealing with (what else?) initiation nd copulation not excepted. The noble-origine genre is tiresomely dated and olitically offensive to boot. If ABT nevertheless needs to give it a second coming, it should look to more sophisticated practitioners like Glen Tetley and Jiří Kylián.

Mind you, I have no quibble with these ballets per se, though I find it ominous that neither of them advances or even upholds the cause of classical dancing. Still, every season brings its share of forgettable stuff, which obligingly vanishes from view, and then from memory, with marvelous dispatch. This season's disposable novelties, however, point to a larger, graver problem—the inadequacy of ABT's offerings overall. In 1997, the company added the modest fall engagement at the City Center to supplement its longer, gaudier spring season at the Metropolitan Opera House, both to continue as annual features. The audience cultivated at the Met, a public able to purchase the high-priced tickets typical of the major Lincoln Center houses, favors multi-act story ballets with lavish costumes and scenery. But this extravagant genre flourished back in the nineteenth century, and only a handful of great ballets on an opera-house scale have come down to us from that era. So ABT supplements masterpieces like *Swan Lake* and *The Sleeping Beauty* with latter-day works that operate in the same mode, without benefit of the genius of Petipa and Ivanov (and scores by Tchaikovsky). The most substantial of this retrograde lot are Kenneth MacMillan's sex-and-death melodramas, notably *Romeo and Juliet* (the play may be a tragedy, but the ballet is a melodrama) and *Manon*. A third tier consists of the trite, the hapless, and the unspeakable and ranges from diversions that have all the rigor of a meringue, such as Ronald Hynd's *Merry Widow* and Ben Stevenson's *Snow Maiden*, to Lar Lubovitch's disastrous *Othello*—an example of reach exceeding grasp if ever there was one.

The City Center season was conceived, or at least touted, as an alternative to the conditions prevailing at the Met. It was ostensibly created to revive the kind of programs with which ABT first made its mark in the forties and consolidated its popularity: a cluster of pithy, contrasting works by the likes of Antony Tudor, Agnes de Mille, and Jerome Robbins—to name just three of the master choreographers whose careers were closely associated with the company. The "old" ABT audience, alienated by the programming and prices at the Met—to say nothing of the vast distance from the stage of all but the most costly seats—could be served at the more intimate, more economical City Center. That was the idea. The reality has been increasingly disappointing; this past season had the erstwhile fans grumbling just from looking at the announcement brochure. And they had cause for complaint.

American Ballet Theatre
Weren't We Fools?, choreographed by Christian Holder; *Jabula*, choreographed by Natalie Weir. At the City Center.

otograph by Marty Sohl.

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Kenneth Chen

The repertory was limited, and shamelessly padded out with pas de deux—both the little showpieces that can enliven programs when used sparingly and more poetic excerpts that look lamentably torn from the contexts that give them their resonance. Modern dance (Martha Graham's *Diversion o* *Angels*) and crossover choreography (Lar Lubovitch's *Meadow*) seemed to have usurped the place of robust character pieces of yore, like De Mille's *Rodeo* and Jerome Robbins's *Fancy Free*, and most lamentably, of Tudor's poignan dramatic ballets. There was only one Tudor work—*Jardin aux Lilas*, in las year's inadequately studied staging—no De Mille, no Robbins, and, for that matter, no Fokine or Ashton, though works by these landmark choreographers have undeniably contributed to ABT's luster.

It can be argued that the choreographers so conspicuously absent from the repertory were ignored because their ballets no longer sell tickets. (While no true of Robbins, it's certainly true of Tudor, and probably of Fokine and Ashton.) On the whole, today's paying public—the *Merry Widow* crowd—cares little for the historical repertory. The less ABT dances the classics of its past, however, the less it's able to retrieve the style in which they need to be danced, to say nothing of the very ethos of these ballets. Then when the company does, on occasion, reach backward to resurrec its golden oldies, its renditions are shallow, wrongheaded, unconvincing. And everyone looks at the revival production and says of the choreography that once meant so much, "See, there's nothing there." Ballets are fragile; neglect them for a time—less than a decade will do it—and there is, indeed, nothing there.

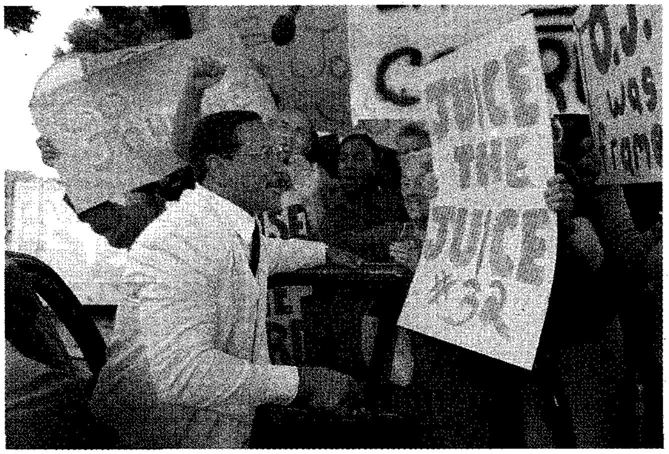
Don't blame ABT for this state of affairs. Blame contemporary American culture, with its deplorable and utterly impracticable notion that art must be commercially viable—better yet, profitable. It's this misguided vein of thinking that leads to the idea that the "product" offered by an arts institution, instead of being shaped by the vision o the artists at its helm, should be dictated by the tastes of the paying custome or what hard-headed managers, slave of polls, and believers in the power o advertising can predict about such matters. Had the current situation prevailed half a century ago, George Balanchine—ironically, the only majo classical choreographer well represented in ABT's City Center season—wouldn't have stood a chance. ∎

Court Jesters

American Tragedy borrows a title from Dreiser, but Norman Mailer's take on O.J.'s trial owes more to Barnum—it's the circus of the century.

THERE IS AN O. J. SIMPSON to be glimpsed in **American Tragedy**, the CBS mini-series devoted to the lawyers who represented him in his trial for murder. He is played by Raymond Forchion. But while we hear Forchion's O.J. talk a lot, almost always on the speakerphone, we never see him except in silhouette or from behind. Whereas on Court TV the camera couldn't help itself, panning in twitchy reflex to the stone-cold defendant. Instead of demonizing, eroticizing, and merchandising the black body, that contested site of American meanings, the mini-series has dematerialized it to an inference, like the "idoru" in one of William Gibson's cyberpunk novels—a data-glow, a media aura, a bit-map of virtual desire—or maybe the Holy Ghost.

And there is a Norman Mailer to be tracked in *American Tragedy*. After books on Picasso and Jesus, why not a screenplay about O.J.? He is teaming up again with his old buddy Lawrence Schiller, who not only produced and directed the mini-series but also wrote the best-seller on which it's based. As in their previous collaboration, on the TV version of *The Executioner's Song* (1982), Mailer is ghostly, too. He effaces his inner aggrandizing Norman. Talking to millions of people instead of himself brings out the best in him: a fine ear; a narrative rigor. The trouble is that, without O.J., Norman, or a Tommy Lee Jones as Gary Gilmore, *American Tragedy* is lacking in both stars and gravity. It has to limp along with lawyers.



Dream Team: Ving Rhames as Johnnie Cochran, in *American Tragedy.*

American Tragedy
Sunday and Wednesday, November 12 and 15; 9 to 11 P.M.; CBS; produced and directed by Lawrence Schiller; screenplay by Norman Mailer; starring Ron Silver, Ving Rhames, and Christopher Plummer.

In The Beginning . . .
Sunday, November 12; 9 to 11 P.M. and Monday, November 13; 8 to 10 P.M.; NBC; starring Martin Landau, Jacqueline Bisset, Diana Rigg, and Steven Berkoff.

The Miracle Worker
Sunday, November 12; 7 to 9 P.M.; ABC; starring Hallie Kate Eisenberg and Alison Elliott.

Napoleon
Wednesdays, November 8 and 15; 9 to 11 P.M.; Channel 13; produced by David Grubin.

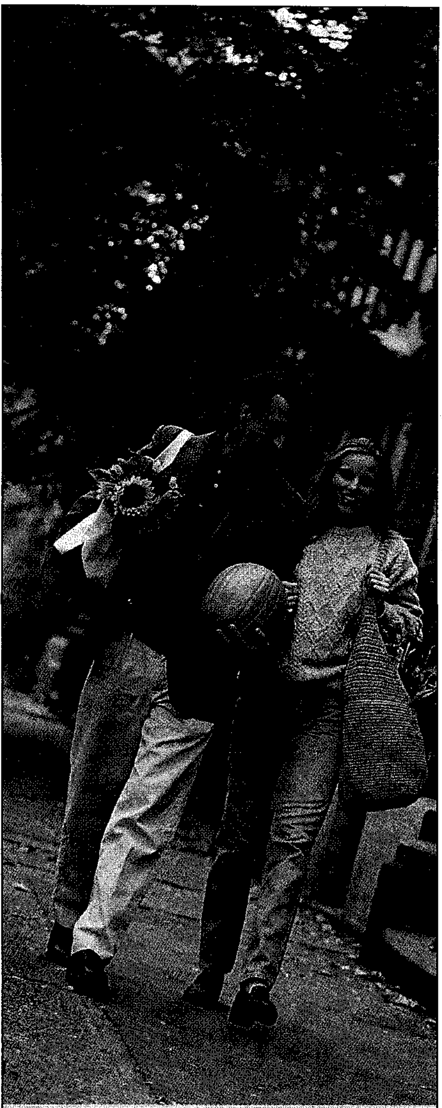
Well, then, the Dream Team. They include Ron Silver as Robert Shapiro, Ving Rhames as Johnnie Cochran, Christopher Plummer as F. Lee Bailey, Richard Cox as Alan Dershowitz, and, to deal with the damning DNA evidence, Bruno Kirby as Barry Scheck. Not to mention such inept prosecutors as Marcia Clark (Diana LaMar) and Christopher Darden (Ruben Santiago-Hudson). Nor to think about Clyde Kusatsu as Judge Lance Ito, who is portrayed as an idiot. On the other hand, idiocy looks almost honorable next to the balloon behavior of these hot-air egos. Even the best performances—and Silver, Rhames, and Plummer strut and fret to beat a reggae band—remind us that the trial itself was more about performance than it was about Nicole and Ron. The Ford Bronco, the famous shoes, the bloody glove, the 911 tape, the polygraph, even the despicable Mark Fuhrman, were all props in this race-card monte.

Which leaves us after four hours suspecting that maybe O.J., on whom we piled so much symbolic bull, was empty himself of any personal meaning—a Ping-Pong ball of "racialized" discourse. It also leaves us in contempt of court.

BEFORE YOU SIT DOWN TO ENJOY WHAT THE special-effects whiz kids have done to Genesis and Exodus for the "sweeps" purposes of **In The Beginning . . .**, you might consult a forthcoming Free Press book, *The Bible Unearthed: Archaeology's New Vision of Ancient Israel and the Origin of Its Sacred Texts*, by Israel Finkelstein and Neil Asher Silberman. Finkelstein chairs the Department of Archaeology at Tel Aviv University and directs the Megiddo excavations. Silberman is a scholar on the Dead Sea Scrolls and the author of a fine biography, *A Prophet From Amongst You: The Life of Yigael Yadin*, which argued that for most of this century, archaeology in Israel has been one big Zionist dig—an identity-politics daydream of warlords, battering rams, Joshua, and Bar Kokhba the bandit prince. According to *The Bible Unearthed*, not only did Abraham, Isaac, and Jacob never exist, but the Exodus never happened. They just wrote a good story in the seventh century B.C.E., which may be why the required course for undergradutes at Georgetown is called "BibLit."

Still, Martin Landau will insist on Abraham, Jacqueline Bisset on Sarah, Luke Mably and Sean Pertwee on Isaac, Rachel Stirling and Diana Rigg on Re-

hotograph by Kathy Amerman.



NEW YORK MAGAZINE'S STRICTLY PERSONALS

Where do smart, interesting and fun people meet? Strictly Personals of course! We have been making great matches for over 15 years. What are you waiting for? Call (212) 463-0024 and get in on the fun.

beccah, Frederick Weller on Jacob, Andrew Grainger on Esau, Sophie Linfield on Rachel, Eddie Cibrian on Joseph, Steven Berkoff on Potiphar, Amanda Donohoe on Zuleika, Christopher Lee on Ramses I, Richard Rees on Seti I, Billy Campbell on Moses, David Threlfall on Aaron, Geraldine Chaplin on Yocheved, Jonathan Firth on Joshua, and Art Malik on the Pharaoh whose army chased the Red Sea mermaids. I particularly like Eve and her serpent, but the golden calf is a wowser, too, and a snazzier creation myth is unlikely to be seen outside the Sistine Chapel.

I WOULDN'T HAVE THOUGHT WE NEEDED yet another version of **The Miracle Worker**, not after Patty Duke as Helen Keller and Anne Bancroft as Annie Sullivan in the 1962 film version of the play, and especially not after Patty Duke as Annie Sullivan and Melissa Gilbert as Helen Keller in the surprisingly interesting 1979 TV-movie remake. But the story must be foolproof. No matter how tired you may have become of Hallie Kate Eisenberg in those Pepsi commercials, she is a superb young Helen in this Disney production, and Alison Elliott as Annie is just as good here as she was in *The Spitfire Grill* and *The Wings of the Dove*, which means splendid. Even David Strathairn, whose choice of roles continues to perplex, is persuasive as Helen's southern gent of a father, although we could have done without the happy darkies on his 1887 tobacco plantation.

ABOUT ALL THAT'S MISSING FROM **Napoleon**, David Grubin's four-hour "documentary film chronicle" for public television, is a talking head as excitable and expansive as the Little Corporal himself. The historians and biographers to whom we are introduced—between paintings by Ingres, Goya, and David, quotations from Bonaparte's letters to Josephine and the memoirs of his contemporaries, footage of European landscapes and Egyptian tourist attractions, and re-creations of his many battles—are serious and knowledgeable and French and American. But subdued. You can't imagine a single one of them going over the Alps on a mule, bringing back the Rosetta Stone, or ever desiring to be entombed in a sarcophagus of imperial pink porphyry, a tub of bubblegum, under a Baroque dome. Still, no matter what he thought he was doing, this is the man who brought the very idea of republicanism to the rest of his continent on the point of a bayonet. He has always deserved better than English-speaking historians tend to give him, and from Grubin he gets it.

TV Notes

Chippendales Murder (Tuesday; November 7; 9 to 11 P.M.; USA) is the true story of Steve Banerjee (Naveen Andrews), who dreamed up the whole idea of nightclubs featuring male strip-tease, and Nick De Noia (Paul Hipp), the choreographer with whom he went into a partnership that would end in Mob money, hit men, betrayal, and murder. Insufficiently lurid to detain you.

The Street (Wednesdays; 9 to 10 P.M.; Fox), in spite of a good running gag in the pilot about Xena the Warrior Princess versus Buffy the Vampire Slayer, can't seem to get its mind off sex long enough to think about the truly obscene, which is money. At the frantic brokerage house presided over by Giancarlo Esposito, when they aren't hopping in and out of candlelit bathtubs, they are IPOing stock in a scheme to sell Ivy League semen over the Internet: "Meet the new ruling class." Where, you will wonder, is an American Psycho when we need one?

Forever Mine (Sunday; November 12; 8 to 10 P.M.; Starz!) requires Joseph Fiennes and Ray Liotta to do terrible things to each other because of Gretchen Mol, in a noir written and directed by Paul Schrader that's so listless and numbing we need not wonder why it went directly to cable.

The Railway Children (Sunday; November 12; 9 to 11 P.M.; Channel 13), a Masterpiece Theatre adaptation of the classic E. Nesbit children's story, stars Michael Kitchen as Mr. Waterbury, Jenny Agutter as Mrs. W., Richard Attenborough as the kindly tycoon who waves from the caboose of the choo-choo, and Jemima Rooper, Jack Blumenau, and Clare Thomas as the downwardly mobile children he waves at as they try to keep their family afloat in genteel poverty. Everybody's terrific.

Return With Honor (Friday; November 13; 9 to 11 P.M.; Channel 13) take *American Experience* back to Vietnam with twenty or so veterans who survived captivity, including John McCain and James Stockdale—but specially "top gun" Navy fighter-pilot Everett Alvarez who spent eight and a half years as prisoner of war. ∎

Big Nights

For one evening a week only, two culinary ambassadors from Brooklyn are teaching Manhattan about real, old-school Italian. Show some respect.

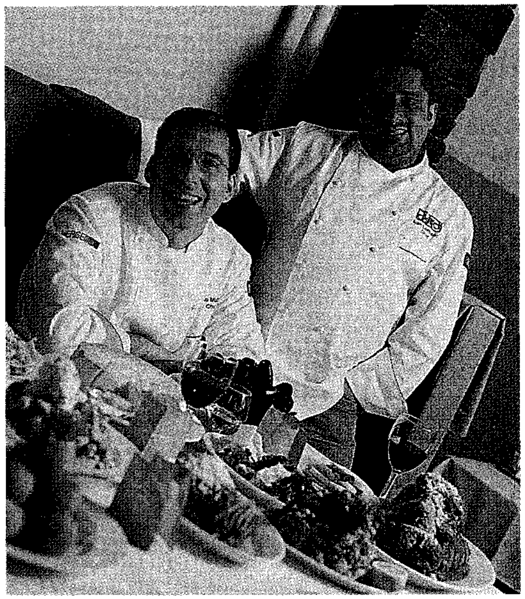
EVEN NOW, IN THIS AGE OF truffled lobster risotto and monkfish osso buco, there are places where calling your dinner “red-sauce Italian” isn't an insult. Bensonhurst. Arthur Avenue. Even Times Square, if you count Carmine's. But for nost urban sophisticates, the sight of a Chianti-bottle candleholder atop a red-checked tablecloth prompts one sardonic response: Been there, eaten that. We tend to forget that an exquisitely wrought meatball is as elusive as the perfect soufflé. And once in a while, we need a dose of the garlicky glory days hat some people would happily forget. Which is why we were glad to discover hat two restaurants have instituted a weekly one-night stand of Italian-Amercan favorites that can't help but remind you of your own Italian grandmother—or the one you wish you had.

One-month-old **Merge** isn't an Italian estaurant, but co-owner Sam DeMarco knows his Italian cuisine. Before he opened First in the East Village, and beore he and partner Gino Diaferia made Merge into the new nexus of West Village hip, DeMarco spent his formative ulinary years in Bensonhurst. So while t's true that “Gino's *Soprano* Style Sunday Dinner” is a gimmicky tie-in to the HBO series—beginning at the barely-past-brunch hour of 4 P.M. to ensure that you're home in front of the tube by the time Tony gets on the Jersey Turnpike—you can be certain that DeMarco isn't taking cooking tips from the *Mafia Cookbook*. He's working purely from memory, drawing on years of early-Sunday family dinners where “the food just kept coming and coming and didn't end until you crawled under the table.”

Merge
142 West 10th Street
212-691-7757). “Gino's
Soprano Style Sunday
inner” 4 to 10 P.M. $25
prix fixe. A.E. ONLY.

Marylou's
21 West 9th Street
(212-533-0012).
“Grandma B. Cooks
alian” Tuesdays 5 P.M.
to midnight.
Appetizers, $6 to $9;
entrées, $9 to $18.
A.E., M.C., V.

In that belt-loosening spirit, DeMarco pays loving tribute to his leisurely family feasts with a superb Italian-American multicourse dinner that at $25 per person (plus $8 for unlimited red and white house wine) is an absolute steal. All that, plus a cool, comfortable room, a friendly staff that keeps the Chianti flowing, and an irresistibly festive mood, makes Sundays at Merge a family gathering worth arriving early for and lingering late, even if it means missing another sexually charged session with Dr. Melfi.



Sunday Night Fever: Merge's Sam DeMarco, right, and co-chef Joe Mallol.

Clearly, DeMarco wants to do unto us as was done unto him. There's antipasto even before the antipasto. As soon as we settle in, our waitress announces a gift from the kitchen: rice balls, dressed up in their Sunday best with little Parmesan tuile hats. Almost as artfully arranged on large white platters is the cold antipasto that follows: ricotta salata, marinated sweet red peppers, prosciutto and tiny melon balls, spinach frittata, marinated mushrooms, insalata alla caprese—everything exceedingly fresh and ripe. Next up, more antipasto, this time hot: tender, crispy-fried calamari; terrific garlicky mussels steamed in white wine; baked eggplant parmigiana; and perfectly grilled asparagus in a fragrant Parmesan broth.

“Ready for more?” taunts the waitress, toting plates of well-dressed Caesar salad, a relatively dainty prelude to the *pièce de résistance:* ricotta-topped rigatoni with “Brooklyn meat gravy,” including a daunting medley of “Grandma Greco's” greatest hits—sweet Italian sausage, delectable meatballs, and killer braciola stuffed with pine nuts, parsley, and garlic. Most sentient beings might stop there, but since this is a prix fixe and dessert's included, along comes the homemade cheesecake with berry coulis. New York–style, instead of ricotta—no disrespect intended, Grandma.

NO ONE DARE DISRESPECT GRANDMA B., THE reigning matriarch at **Marylou's**. For twenty years, Vera Baratta—mother of the late Marylou and grandmother of current owner Peter Baratta—has been a constant presence at the cozy, subterranean late-night Village hangout known for its fresh seafood and Continental fare, keeping the books in the office and, since February, spending every Tuesday in the kitchen, browning meatballs and making sauce. A handwritten sign posted at the top of the stairs says it all: “Tuesday nights Grandma B. cooks old-world Italian, 5 P.M.–12.”

At home in Bensonhurst, Baratta cooks Italian all the time, which was part of the problem. She'd feed Peter and hordes of his friends, mostly regulars at the restaurant who'd come over to watch the fights or a ball game. Finally, she made Peter an offer he couldn't refuse: Move the Friday-night feasts to the restaurant.

otograph by Bruce Katz.

The regulars just went from being houseguests to forming the core of the Tuesday-night crowd, and you can't miss them: They're the heavyset guys in the barroom who greet each other with a kiss on the cheek and make room for Grandma when she comes out of the kitchen in her housecoat to kibbitz. She's a welcome bit of authenticity in a room that might otherwise reek of clichés, including the wax-encrusted Chianti bottles and the recurring *Godfather* soundtrack.

Rather than rely on the restaurant's purveyors, Baratta insists on doing her own shopping on Eleventh Avenue in Brooklyn and buying all her meat from Faicco's; the hot peppers, basil, and mint come from her garden. She lugs her frying pans—even her wooden spoon—into the city because she's used to them. Otherwise, she couldn't make her baked clams oreganato, her excellent crusty garlic bread, her soul-satisfying pork chops with vinegar peppers, and her spaghetti and meatballs. She might look like a sweet old lady, but when Grandma B.'s in residence, she's in complete control.

"We work together in the kitchen," says Peter. "I really don't do much, but I do make chicken cacciatore." At least he *did* make it, until one fateful night. "I was sitting out in the dining room talking to some people and she came out and she was very upset. She was yelling at me, 'Where did you learn how to cook like this? What house did you grow up in?' Everyone in the dining room got a big laugh out of it."

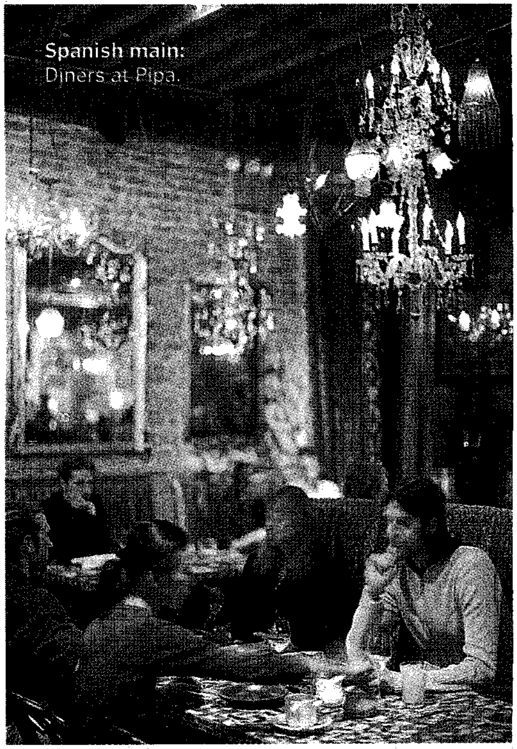
Family dramas, old-fashioned cooking, a regular crowd, and no more second-rate cacciatore. If Marylou's served this menu all week, it might not be so enticing. But who could pass up the chance to eat Grandma's cooking, especially when it comes around only on Tuesdays? ■

Lady in Red Sauce: Grandma B. at Marylou's.

Photograph by Bruce Katz.

Tapas This

Flamenco dance away from that armoire: Chef Douglas Rodriguez has brought alluring Spanish bar food to ABC Carpet & Home



Spanish main: Diners at Pipa.

I DON'T BELIEVE I WAS ever a card-carrying member of the short-lived tapas revolution of the early nineties (or the equally arbitrary Belgian moules-frites boomlet that followed). But I have dim, pre-millennial memories of trendy downtown figures tap-dancing their way through the side streets of SoHo and the Village, filling the night air with horsey laughter, leaving empty sangría glasses and toothpicks in their wake. During the early Clinton years, the *tapeador* (the artful Spanish term for a tapas fanatic) was still wreathed in a kind of exclusionary hipness. In their purest form, tapas are elaborate party food, after all—an exotic culinary excuse to have a really good time. But times change, and in this brightly air-brushed, consumerist era, the latest, happening *tapería* in town is a spot called **Pipa** (literal translation: "good time"). Pipa opened its doors last month, not in some ex-meatpacking space along Tenth Avenue but among the curling chandeliers and baroque TV cabinets of the downtown furnishings store ABC Carpet & Home.

Pipa's head *tapeador*, chef Douglas Rodriguez, has a knack for this kind of odd commercial synergy. Less than a year ago, the precocious Miami chef (he had his first Manhattan success with Patria, at age 29) opened Chicama in the bowels of the ABC building, on 19th Street and lower Broadway. This successful and inventive restauran introduced legions of shoppers to Nuev Latino delights like varieties of mixto from the seviche bar, suckling pig, an Peruvian hen stew. Rodriguez's lates start-up is located, for maximun crossover traffic, across the hall fron Chicama, between a flower stand and th ABC food hall. The space once housed *faux*-Victorian tea parlor, and a few c those moldy knickknacks remain. Flock of chandeliers and satin pillows are sup posed to create a dashing, gypsy effec although the room's dark, brooding inte rior makes it feel more like something o the set of *Xena: Warrior Princess.*

Pipa
38 East 19th Street
(212-677-2233). Lunch,
Monday through Friday
12 to 3 P.M. Dinner,
Monday through
Thursday 6 P.M. to
midnight; Friday and
Saturday 5:30 P.M. to
1 A.M.; Sunday to 10 P.M.
Brunch, Saturday and
Sunday 11 A.M. to 3 P.M.
Tapas, $5 to $18. V, MC,
AE.

Happily, Rodriguez's menu exhibits lighter touch. It's organized, for th tapas-challenged, into manageable cat egories, like pescaditos (little fishes rellenos (stuffed things), and tentácu los (tentacles). In its purest form, th *tapería* is a bar, and tapas are elaborat

Photograph by Kenneth Ch

ar food, elaborately displayed. If ou're angling for the authentic expeience, you can sit at the commodious tone bar or at a long, communal tale, and if you're marooned in one of he banquettes, eager swarms of waitrs will keep the food coming at a hecic pace. On my first visit, our table as blitzed with an impressive wave f *platos* before we'd even arranged ur shopping bags around our chairs. 'irst came complimentary sherries, ollowed by a dish of salt-cured ham nd manchego cheese, then crispy coas flat breads laced with mushrooms nd figs. Wailing flamenco ballads lasted over the sound system, and oon our jaws were dancing like casnets. "Geez," cried one happy shoper, "this is the best serrano ham I've ver had at a furniture store."

Ditto the soothing garlic soup (loadd with shrimps and specks of almond), e toothpick-skewered anchovies in aper rémoulade, and the bowl of saory lamb meatballs, which you crush to a thick red-wine sauce with your oon. Tapas purists will quibble that ld standards, like tortilla española, ren't even on Rodriguez's dinner menu lthough they're served at Sunday runch), and that dishes like a delicious uck salad (lunchtime only, with a weet sherry vinaigrette) and the cocas at breads aren't tapas at all. So what? he best of four luncheon sandwiches as an un-tapas-size helping of veal risket, smothered in mushrooms and ramelized onions. My favorite of the ocas was the pizzalike Pipa, a savory yering of chorizo and oven-dried matoes, dusted with rosemary and anchego cheese. Rodriguez's signare oysters are lightly fried, resting on bed of banana, with a puff of horsedish foam on top. They were apped up so quickly by one oup of unruly diners, I had to der them again.

That's the frustrating pleare of *tapería* dining, of ourse. Pipa's menu isn't as ep or complex as Chicama's xt door, but then, tapas are ore of a social choice than a stronomic one. Empty dish- and wine bottles pile up in ch a blur, it's easy to forget hat you've ordered, or hether you've actually eaten all. But if you miss out the st time, reorder the chef's pressively fluffy paella, or e beef tournedos, perfectly seared and peppery around the edges, in a Cabrales-cheese sauce. I vaguely recall a satisfying bite of veal-tripe stew, and a row of baby octopuses, expertly grilled and doused in capers and olive vinaigrette. My chicken empanadas (I think it was chicken) were dry as prunes, though, and the mustard aïoli on a helping of overbaked patatas had the consistency of crankcase oil. A dish of baby eels (looking like garden grubs drowned in olive oil) was too salty to justify its $18 price tag, and our table could have used a good basket of bread to mop our plates, instead of greasy toast.

Pipa's selection of Spanish wines has a hodgepodge quality to it, although there are enough good Albariños on the list to take the edge off most of these little complaints. The house sangrías "lacked bottom," according to one snooty sangría connoisseur, although an elaborate selection of sherries (try the sweet Pedro Ximenez with your after-dinner cheese) will steer you toward dessert. There are only three dessert choices, and you can't go too wrong with any of them. The cool Almendra mousse cake tasted soothingly of oranges, and the crema catalana was a softer, vanilla-custard version of crème caramel, with a comforting glaze of burnt sugar on top. Successive tables demolished multi-orders of Rodriguez's golden fried churros (with hot chocolate-fondue sauce), even though one batch appeared to have been mistakenly covered with salt instead of sugared cinnamon. Not that it really mattered. So this isn't Barcelona. But the night was young, the wine was flowing, and it was good to be a *tapeador,* even in a strange and overpriced furniture store. ■

Pipa, hot: The sandwich of veal brisket braised with onions and mushrooms.

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tograph by Kenneth Chen.

Keeping It Surreal

With psychedelic guitar, drum 'n' bass beats, and over-the-top satiric excess
Outkast bring hip-hop's street pose back down to eart

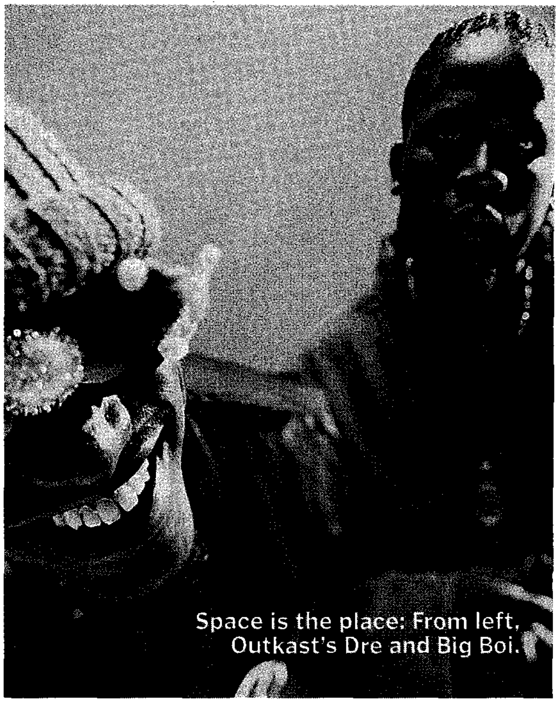
HIP-HOP HAS BEEN POPPING champagne corks since it cruised into the mainstream in Puff Daddy's limo. But now that the Rolex-sporting gangsta is as familiar an archetype as the fedora-wearing Mafia don, understanding hip-hop's success demands examining, in the words of James Baldwin, "the price of the ticket" for access to the culture at large.

And now that Spike Lee has attacked gangsta rap as minstrelsy in *Bamboozled* and activist rappers like Mos Def and Common have called their peers on their sexism and materialism, it's time for Outkast, hip-hop's most stalwart left-fielders, to undercut those images as well. Since 1994, Outkast—Atlanta rappers Andre "Dre" Benjamin and Antwan "Big Boi" Patton—have set themselves against hip-hop's prevailing winds. Their debut, *Southernplayalisticadillacmuzik*, embraced the tricky slang and hyperactive bounce beats of the South when hip-hop was obsessed with West Coast G-Funk, and 1996's *ATLiens* and 1998's *Aquemini* delved into psychedelia when street credibility was all the rage.

On their astonishing new **Stankonia** (LaFace/Arista), Outkast explore their own disappointment with hip-hop's self-satisfied acquisitiveness. But though it attacks the genre's tunnel vision, the album—which takes its name from George Clinton's vision of funk as expressing the raw, unruly side of life—does so with joy (and huge doses of absurdity) instead of with the polemics of Public Enemy. With satirical glee, Dre and Big Boi skewer hip-hop's excessive vanity ("Don't you think I'm so sexy?" Big Boi mockingly sings on "So Fresh, So Clean") and crass braggadocio ("How can you measure a nigga by multiple figures?" demands Dre on "Red Velvet"). When they're not questioning hip-hop's ethics, Outkast challenges its impassive just-don't-give-a-fuck attitude. The most moving song on *Stankonia*, "Ms. Jackson," is a lament on the inevitability of broken relationships ("You can plan a pretty picnic," Dre croons, "but you can't predict the weather") with a vulnerability that owes more to the sensitive soul of the Stylistics than the brusque machismo of most rap.

OutKast
Stankonia
(LaFace/Arista)

Jay-Z
The Dynasty: Roc La Familia (Roc-A-Fella/Def Jam)


Space is the place: From left, Outkast's Dre and Big Boi.

Though Outkast eloquently express their dissatisfaction with hip-hop, it's the group's all-encompassing sonics that speak louder than words: "B.O.B." unites drum-'n'-bass beats, a gospel choir, and one of the most thrilling guitar solos since Prince's "Let's Go Crazy"; "I'll Call Before I Come" merges buzzing electro and ecstatic, Parliament-inspired choruses; "Humble Mumble" brings together gliding, jazzy rhythms and staccato breakbeats.

Stankonia is among the most exciting albums of the year, not only because it brazenly addresses hip-hop's spiritual emptiness (other well-intentioned rappers have tried) but because it musically surpasses the most innovative work of street production dons like Swizz Beatz, Manny Fresh, and Timbaland. By offering something for both the mind and the ass, to borrow from George Clinton's slogan, Outkast, like Gang of Four and Funkadelic before them, make revolution you can dance to.

WHILE OUTKAST CHALLENGE HIP-HOP'S "KEEP it real" ethos, Jay-Z lazily flows with the status quo on his fifth album, **The Dynasty: Roc La Familia** (Roc-A-Fella/Def Jam). The first single, "I Just Wanna Love U (Give It 2 Me)," trots out all of the genre's familiar "player" tropes ("Six Moc el chicks / Six bottles of Cris") and eve reprises the rapper's rundown of his fa vorite New York nightclubs last heard o his 1999 hit "Do It Again (Put Ya Hanc Up)." Elsewhere, on "Get Your Mind Rigl Mami," the rapper plays Henry Higgins t a nonjiggy Eliza Doolittle, counseling h to "say hi to Gucci, say hi to Prada," whi on "Guilty Until Proven Innocent" (pr sumably about his role in the 1999 stal bing of music-industry exec Lance "U Rivera), he bitterly remarks, "I thoug this was America people," sounding eve bit the clichéd Mafia don implied in th album's subtitle. This sort of cartoonis crime-boss stuff is expected from reignin rappers, but Jay-Z, unlike Puffy or DM rose to the top on the wittiness of raps lil "Foundation," where the rapper clever boasted that he was "running the Ne York night scene with one eye closed lil Peter Gatien." Sadly, Jay-Z now pledg that he'll "stick to the script" of "mone hoes and bitches." If *The Dynasty* repr sents the one-dimensional fare he's offe ing, it's time for a new screenwriter.

Photograph by Jeff Riedel/Corbis Outl

Movies

Edited by Derek de Koff

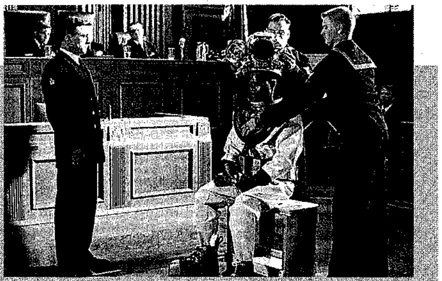
This Week's Releases

Little Nicky
Adam Sandler stars as the put-upon son of Lucifer, trying to make his way in the world. (1 hr. 29 mins.; PG-13) Opens 11/10.

Men of Honor
Cuba Gooding Jr. stars as a Navy diver who faces opposition both from a higher-up (Robert De Niro) and from the loss of a leg. (2 hrs. 10 mins; R) Opens 11/10.

Rebels With a Cause
A documentary chronicling the movements for social change in the sixties, as told by members of Students for a Democratic Society. (1 hr. 50 mins; NR) Opens 11/10.

Red Planet
In Anthony Hoffman's directorial debut, Val Kilmer plays an astronaut stranded on Mars. (1 hr. 50 mins.; PG-13) Opens 11/8.



Robert De Niro and Cuba Gooding Jr. in *Men of Honor.*

Suzhou River
A Chinese retooling of Alfred Hitchcock's *Vertigo*, directed by Lou Ye. (1 hr. 23 mins.; NR) Opens 11/8.

You Can Count on Me
An overworked single mother's life takes a turn for the operatic after she's reacquainted with her reckless, irresponsible brother. (1 hr. 51 mins.; R) Opens 11/10.

New Films

Almost Famous
ameron Crowe's sweetly engaging coming-of-age ovie is set mostly in 1973, and it's about a 15-year-d rock journalist, played by Patrick Fugit, who hooks with a touring, Led Zeppelin–ish band in order to rite a cover story about them for *Rolling Stone.* The nd's lead guitarist is played by Billy Crudup, who ould finally become a star, and his chief groupie is ayed by Kate Hudson, whose character's baby fat is eady starting to harden. Philip Seymour Hoffman, ho may be the best character actor in America, is the ck critic Lester Bangs, the Yoda of the piece. • (Rain-; 9/18/00) (1 hr. 45 mins.; R) CC Village East; Clearview's elsea; Loews 19th St. East; Loews Kips Bay Theatre; ews 42nd Street E Walk; Clearview's First & 62nd St.; ews Orpheum 7; Sony Lincoln Square; Kaufman Astoria nema; Kew Gardens Cinemas; North Shore Towers.

nimal Factory
eve Buscemi's prison film stars Willem Dafoe as a torious convict who takes under his wing a young wbie (an especially scrappy-looking Edward Furng). • (1 hr. 33 mins.; R) Cinema Village.

amboozled
ike Lee's latest *cri de coeur* is about a black television riter, Pierre Delacroix (Damon Wayans), who is dissted that his high-level ideas for black-themed TV ve been shot down and in retribution creates a va-ety-act minstrel show featuring black performers in ck face. The show turns out to be a smash hit that awns a national craze for blackface. There are so any buttons being pushed in this film that it's pracally a compendium of all of Lee's previous provocans. But it's a hectoring, confused movie that ultiately mistakes rancor for argument and outrage for . Jada Pinkett-Smith and Savion Glover co-star. • (2 .; R) Loews Village; Bay Plaza; Whitestone; BAM Rose Cinas; Linden Boulevard Multiplex; Kew Gardens Cinemas.

dazzled
endan Frasier stars as a charming loser who strikes a al with the Devil, played by Elizabeth Hurley. He's nted seven wishes; each has a disastrous side effect. 1 hr. 33 mins.; PG-13) UA Union Square; CC Murray Hill emas; Clearview's Chelsea; Clearview's First & 62nd St.; arview's 62nd and Broadway; New Coliseum; Nova; Bay za; Kent Triplex; Pavilion; Ridgewood; UA Marboro; UA vies at Sheepshead Bay; Canarsie; Centre Sunnyside; kson Triplex; Main Street Cinemas; UA Crossbay II; UA vies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; Movies at Staten Island; YWCA Cine-Club.

★ Best in Show
A marvelous comedy about dog-show entrants and their prize pets. Christopher Guest, who also stars as the owner of a bloodhound named Hubert, was the director and co-writer (with cast member Eugene Levy), and the film is right up there with his mockumentary *Waiting for Guffman.* The other performers, including Catherine O'Hara, Michael McKean, and Fred Willard, bring their best revue-sketch instincts to the material. • (Rainer; 10/2/00) (1 hr. 32 mins.; PG) CC Angelika Film Center; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Sony Lincoln Square; Pavilion; Kaufman Astoria Cinema.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. This latest in a line of English movies about the quaintness of squalor seems primarily designed for American tourists; book your plane tickets early. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. • (Rainer; 10/23/00) (1 hr. 40 mins.; R) CC Angelika Film Center; Sony Lincoln Square; BAM Rose Cinemas.

Blue Moon
A 65-year-old couple (Ben Gazzara and Rita Moreno) meet two kids about to be married, and the experience irreparably changes all four of them. • (1 hr. 29 mins.; NR) CC Village East; CC Cinemas 1, 2, 3.

★ Boesman and Lena
See Rainer, page 76. (1 hr. 26 mins.; NR) Clearview's 59th Street East; Lincoln Plaza Cinemas; BAM Rose Cinemas.

Book of Shadows: Blair Witch 2
You won't have to take Dramamine to sit through this sequel, but why sit through it at all? Respected documentary director Joe Berliner, making his first dramatic feature, acknowledges the audience's familiarity with the first film's con artistry and tries to incorporate it into his own movie, which has a quintet of obsessed fans of *Blair Witch* on a guided tour of its location. Bad things happen, but then you already knew that. • (Rainer; 11/6/00) (1 hr. 34 mins.; R) Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Clearview's First & 62nd St.; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

The Bridge
Gérard Depardieu and Carole Bouquet play a couple who face trouble after the wife, bored by her blue-collar life, embarks upon a passionate love affair with a wealthy engineer (Charles Berling). • (1 hr. 32 mins.; NR) Paris Theatre.

★ Calle 54
Fernando Trueba's staged concert documentary of Latin jazz is a great earful and eyeful featuring such luminaries as Chucho and Bebe Valdés, Eliane Elías, Tito Puente, Gato Barbieri, Paquito Rivera, and many more. We dare you to watch this movie and sit still in your seat. • (Rainer; 10/30/00) (1 hr. 13 mins.; PG) Lincoln Plaza Cinemas.

★ Charlie's Angels
See Rainer, page 76. (1 hr. 43 mins.; PG) UA Gemini; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Mul-

Opening

Count of Two

In **You Can Count on Me**, Laura Linney (pictured) plays Sammy, an overworked single mother whose life takes a turn for the overwhelming when her long-estranged, long-self-destructive brother Terry (Mark Ruffalo) reenters the picture, looking to score some cash. After the two become reacquainted, Sammy decides to take a walk on the wild side, which to her means getting uppity with her condescending new boss (Matthew Broderick) as well as her relatively insignificant other (Jon Tenney). This all develops into mush as the two siblings attempt to reconcile their differences and fess up to the responsibilities of adulthood. We're expecting a long montage of the two of them getting their lives together. Opens November 10.

tographs: top, by Phillip V. Caruso/SMPSP; bottom, courtesy of Paramount Classics.

tiplex; Pavilion; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ The Contender

Writer-director Rod Lurie has a flair for political melodrama and a gift for bringing out the grade-A cured ham in his talented cast. Joan Allen plays a senator who is suddenly called upon by the president, played by Jeff Bridges, to be confirmed as his VP when his sitting vice-president dies. A sex scandal in her past sets the Washington machinery humming. Lurie has a good time with the skullduggery and subterfuges of the political process, but he's also a big pontificator, and he turns the senator into a feminist standard-bearer for the right to privacy. The film would be better with less cant and more swill but it's enjoyable anyway. • (10/23/00) (2 hrs.; R) Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's Ziegfeld; Clearview's Beekman; UA East; Sony Lincoln Square; UA Marboro; Main Street Cinemas; UA Astoria; UA Movieworld.

Documentary

Onscreen Chemistry

Even moviegoers who can recite only the first three digits of pi will find something to enjoy in **Me & Isaac Newton**, the Michael Apted documentary that centers around the lives of seven renowned scientists. "I'd already done one film called *Inspirations*, which asked artists like David Bowie how they developed their ideas," Apted says. "It turned out to be a fruitful theme, and so doing a companion piece seemed like a logical next step to me." The main difference between the artists and the scientists? "Ironically," says Apted, laughing, "the scientists turned out to be a great deal more articulate than the artists. I suppose it's because science, by definition alone, is more coherent than art." Among those profiled are Michio Kaku (pictured), who's spent his life trying to unravel Einstein's unfinished "unified theory of everything" (and decompresses after a hard day at the lab by going ice-skating); the late Gertrude Elion was a pioneer in developing drugs to fight herpes and leukemia; Patricia Wright discovered a new species of lemur and was awarded a MacArthur "genius grant." Apted himself admits to having only a layman's knowledge of any of his subjects' disciplines but says his interest was sparked by an article about how few students are choosing to enter scientific fields. "I think students should realize that in art, everything is up for grabs. But you're building bricks on bricks with science; again, there's so much more coherence." At least until the National Science Foundation bounces your grant proposal. *Me & Isaac Newton* opens November 10 at Cinema Village. D.D.K.

Photograph courtesy of First Look Pictur

★ Croupier

Mike Hodges, the much-underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. • (Rainer; 5/1/00) (1 hr. 29 mins.; NR) Clearview's Cobble Hill.

Dancer in the Dark

Björk won the Best Actress award at Cannes for her performance as a Czech immigrant in a working-class town in Washington State who is going blind and is trying to prevent her son from going blind, too. The director Lars Von Trier stages fantasy musical numbers for this aggrieved waif that are on the same high level as the numbers in *At Long Last Love* and *Everyone Says I Love You* (how low can you go?). Björk has her intensity, but Von Trier keeps piling on the extreme close-ups of her tremulous pathos. • (Rainer; 10/2/00) (2 hrs. 19 mins.; R) UA Union Square; CC Murray Hill Cinemas; Loews State; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

Digimon: The Movie

Those digitized monsters from the popular TV series hit the big screen. • (1 hr. 40 mins.; PG) Linden Boulevard Multiplex; Centre Sunnyside; Main Street Cinemas; Atrium.

★ Dr. T & the Women

A lyrically loony comedy from Robert Altman and his screenwriter Ann Rap (*Cookie's Fortune*) about a Dallas gynecologist, played extremely well by Richard Gere in a moonstruck mode. His Dr. T believes women should be revered, and there are many who would love to revere him back. Most movies about men who love women end up exposing the men as cads, but Dr. T has a deluded tenderness that recalls Warren Beaty in *Shampoo*. It's a lovely comedy. Helen Hunt, Kate Hudson, and Shelley Long co-star. • (Rainer; 10/16/00) (2 hrs.; R) CC Village East; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Clearview's Park and 86th St. Sony Lincoln Square; Clearview's Cobble Hill; Atrium.

★ George Washington

David Gordon Green, a first-time writer-director o feature films, has a light, lyrical, impressionist gift and gentle, undcondescending approach to children's lives Set in a southern town and featuring a cast of mostl African-American nonprofessional preteens, *Georg Washington* is about the ways in which these childre relate and survive. It's a genial dream-walk of a movi that could use a firmer strut. • (Rainer; 11/6/00) (1 hr. 3 mins.; NR) The Screening Room; Lincoln Plaza Cinemas.

Get Carter

Sylvester Stallone stars as a sniper who wants to aveng his brother's death. Also stars Michael Caine, Mirand Richardson, and Alan Cumming. • (1 hr. 43 mins.; R Ridgewood; Canarsie; Kaufman Astoria Cinema; Plaza.

Gimme Shelter

The 1970 documentary by the Maysles brothers an Charlotte Zwerin about the Rolling Stones at Alta mont is still compelling, but it's structured as a night mare symbol for the demise of the Love Generatio which seems bogus. The tragedy at Altamont, in whic a Hell's Angels enforcer stabbed a gun-wielding fan t death—three other fans died there—had a lot more t do with greed and bad planning than with the wrat of God. The film does present, however, the best full scale portrait of Mick Jagger in his pansexual prime. (Rainer; 8/21/00) (1 hr. 31 mins.; NR).

★ Girlfight

The best reason to see this film, written and directe by Karyn Kusama, is for Michelle Rodriguez's perfor mance as a Brooklyn girl who finds an outlet for h aggressions in the ring. Rodriguez has an intensity th carries the movie while making you wish it were mo than a melodrama with feminist-parable overtones. (Rainer; 10/9/00) (1 hr. 51 mins.; R) Loews State; Ne Coliseum; Kaufman Astoria Cinema; Plaza.

Kippur

Israeli filmmaker Amos Gitai's surreal autobio graphical film about 1973's Yom Kippur war. • (hrs.; NR) Lincoln Plaza Cinemas.

The Ladies Man

Tim Meadows takes his pimpy seventies lounge lizard character from *Saturday Night Live* and la boriously drags it to the big screen. • (1 hr. 4 mins.; R) Loews Kips Bay Theatre; Loews 42nd Stre E Walk; Loews New York Twin; Nova; Bay Plaza; Co course Plaza; Whitestone; Kent Triplex; Linden Boul vard Multiplex; Ridgewood; Cinemart; UA Astoria; U Crossbay II; UA Movies at Staten Island.

The Legend of Bagger Vance

See Rainer, page 76. (2 hrs.; PG) UA Unio Square; Clearview's Chelsea West; Clearview Olympia; Bay Plaza; Concourse Plaza; Whiteston Linden Boulevard Multiplex; Pavilion; UA Movies Sheepshead Bay; UA Crossbay II; Atrium; U Movies at Staten Island.

The Legend of Drunken Master

A comedy-action film starring Jackie Chan as a expert of a fighting style resembling drunke staggers. Note the running time. • (1 hr. 42 min R). CC Village East; CC Murray Hill Cinemas; B Plaza; Concourse Plaza; Whitestone; Linden Boul vard Multiplex; UA Movies at Sheepshead Bay; UA A toria; UA Crossbay; UA Movieworld.

The Little Vampire

A children's film about a prepubescent bloo sucker. Directed by Uli Edel. • (1 hr. 32 mins.; UA Union Square; Clearview's Chelsea; CC Sutto Loews 84th Street; Bay Plaza; Concourse Pla Whitestone; Linden Boulevard Multiplex; Pavilion; Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; Movieworld; UA Movies at Staten Island.

Live Nude Girls Unite

Yet another documentary about the sex industry. T very short film, directed by Julia Query and Vicki F nari, interviews a multitude of prostitutes. • (1 hr. mins.; NR) The Screening Room.

Lost Souls

Feel like sheer Satanic terror? In this one, Winona R der is doing everything she can in order to prevent t Hooved One from destroying the world. Co-stars B Chaplin and John Hurt. • (1 hr. 42 mins.; R) CC Villa

:ast; Loews 42nd Street E Walk; New Coliseum; Nova; 3ay Plaza; Concourse Plaza; Whitestone; Linden Boule-'ard Multiplex; Centre Sunnyside; Cinemart; Jackson 'riplex; Kaufman Astoria Cinema; Main Street Cinemas; JA Crossbay; UA Movies at Staten Island.

.oving Jezebel

\n outrageously arrogant young man (Hill Harp-:r) has no problem whatsoever when it comes to leeping with women. Basically, that's about it. • (1 ır. 25 mins.; R) CC Village East; Loews 19th St. East; .oews Kips Bay Theatre; Loews 84th Street.

.ucky Numbers

Nora Ephron's comedy stars John Travolta as a fi-ıancially troubled TV weatherman who attempts o rig the state lottery with the help of the kooky otto girl (Lisa Kudrow). • (1 hr. 45 mins.; R) Loews 'illage; Loews 19th St. East; Loews Kips Bay Theatre; oews 42nd Street E Walk; Loews 72nd St. East; Loews)rpheum 7; Clearview's Olympia; Sony Lincoln Square; ;ay Plaza; Concourse Plaza; Whitestone; Linden Boule-ard Multiplex; Pavilion; UA Movies at Sheepshead Bay; IA Crossbay II; UA Movies at Bayside; UA Movieworld; .trium; UA Movies at Staten Island; YWCA Cine-Club.

/leet the Parents

.ots of dumb jokes and misfires, but the rapport ·etween Ben Stiller, playing a prospective son-in-ıw and Robert De Niro, as the martinet father of ıis girlfriend, is rich. De Niro's character used to be CIA operative, and he turns every conversation ıto a debriefing; Stiller has played this ardent pat-y role before but never as well; there's a whole ortex of calculation behind that wall-eyed stare of ıis. • (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) Loews 'illage; Loews 19th St. East; Loews Kips Bay Theatre; oews 42nd Street E Walk; Clearview's First & 62nd St.; oews Orpheum 7; Clearview's Metro Cinema; Sony Lin-oln Square; Bay Plaza; Concourse Plaza; Whitestone; inden Boulevard Multiplex; Pavilion; UA Marboro; UA /lovies at Sheepshead Bay; Centre Sunnyside; Kaufman .storia Cinema; Main Street Cinemas; UA Crossbay II; IA Movies at Bayside; UA Movieworld; Atrium; UA Hy-ın Plaza; UA Movies at Staten Island; YWCA Cine-Club.

/IVP: Most Valuable Primate

ι live-action film about a hockey-playing chim-anzee. • (1 hr. 33 mins.; PG) Clearview's Cobble Hill; ent Triplex; Cinemart; Jackson Triplex.

'he Nightmare Before Christmas

'im Burton's marvelous animated spookfest returns ı a special re-release. • (1 hr. 16 mins.; PG) UA Union quare; Loews 42nd Street E Walk; Sony Lincoln Square.

lurse Betty

Neil LaBute directed this one but didn't write it, vhich probably explains why it lacks his usual note f noxious misanthropy. It's a rather sweet and blob-y romantic comedy starring Renée Zellweger as a .ansas waitress who, in a fugue state following the ıurder of her crumbum car-salesman husband, hits ıe road for L.A. to find her true dreamboat: a soap-pera actor (Gregg Kinnear) who she believes is re-ly the character he is playing. Morgan Freeman ıd Chris Rock turn up as hit men trailing Betty, ıd they have a funny rapport. • (Rainer; 8/14/00) (1 : 49 mins.; R) Clearview's Cobble Hill.

ay It Forward

his heavy heaping of inspirationalism has the ıgainliness of a political-party platform; child ›use, alcoholism, violence in the schools, and ıuch more fill out this fable about a sad, spunky venth grader (Haley Joel Osment) who devises a ay to make people pay on the favors they've re-:ived in life. Helen Hunt plays his mother; Kevin

ɪround Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

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metro ARTS thirteen

Spacey, his social-studies teacher. The film's slow-drawn deliberativeness is meant to clue us in that something weighty is going on, but most of this fable is second-rate sermonizing couched in psychobabble. • (Rainer; 10/30/00) (1 hr. 40 mins.; PG-13) Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Pavilion; UA Movies at Sheepshead Bay; Main Street Cinemas; Atrium; UA Movies at Staten Island.

Place Vendôme
Catherine Deneuve plays the alcoholic widow of a debt-ridden gem dealer in this moody, well-paced drama directed by Nicole Garcia. Deneuve seems to have grown into her world-weariness: She's radiantly sodden here. • (Rainer; 8/38/00) (1 hr. 37 mins.; R) CC Sutton.

Ratcatcher
A 12-year-old boy (William Eadie) in Glasgow, estranged from his troubled family, finds solace by playing with the debris in canals. He soon befriends a 14-year-old girl who wants to teach him a thing or two about love. • (1 hr. 33 mins.; NR) Cinema Village; Quad Cinema; Lincoln Plaza Cinemas.

Remember the Titans
This syrupy, inspirational race-relations drama follows the true story of a high-school football coach (Denzel Washington) who becomes head coach when the local school board in Virginia in 1971 is forced to integrate an all-black school with an all-white school. The events may be true, but the treatment seems false. Washington is beginning to confuse playing admirable men with giving admirable performances. • (1 hr. 47 mins.; PG) CC Village East; CC Murray Hill Cinemas; CC Crown Gotham; Clearview's Park and 86th St.; Loews 84th Street; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; Atrium; UA Hylan Plaza.

A Room for Romeo Brass
Two 12-year-olds—one white (Ben Marshall), one black (Andrew Shim)—develop a stronger and stronger friendship as they both attempt to cope with their troubled family lives. • (1 hr. 40 mins.; R) CC Angelika Film Center.

Sing-a-long Sound of Music
A truly terrifying concept. Audience members clad in tacky curtains scream out all their faves from the classic 1965 musical. Starring Julie Andrews, Christopher Plummer, and numerous fanatics dressed as brown-paper parcels all tied up with string. • (3 hrs.; G) Clearview's Waverly.

★ Sound and Fury
Josh Aronson's documentary about the rift between families in the deaf community over the use of cochlear implants to aid their deaf children gives a fair airing to a controversy as divisive as any between warring countries. • (Rainer; 11/6/00) (1 hr. 20 mins.; NR) Film Forum.

Premiere

Shanghai Surprise

If Brian De Palma were Chinese, he would've made **Suzhou River**, an admitted homage to Alfred Hitchcock's *Vertigo* telling the tale of an obsessive motorcycle messenger-bounty hunter (Hongsheng Jia) tearing through Shanghai's gritty underground nightclubs and seedy alleyways in search of a beautiful young woman (Xun Zhou, pictured) who may or may not have drowned following his botched kidnapping attempt. After he's sent to prison, evidence starts surfacing that she's still alive—and posing incognito as a chic and mysterious cabaret crooner with a propensity for dressing up like a mermaid. Begins November 8 at Film Forum.

Stardom
Yet another scathing satire about fashion and celebrity. This one stars newcomer Jessica Paré as a nobody who's suddenly catapulted into superstar status and must learn to deal with media scrutiny. Directed by Denys Arcand (*Jesus of Montreal*). • (1 hr. 43 mins.; R) UA Gemini.

The Tao of Steve
In Jenniphr Goodman's directorial debut, Donal Logue plays Dex, a way-overweight rogue who still manages to be lucky with the ladies despite his size-44 jeans. Greer Goodman plays Syd, the one woman who's seemingly insusceptible to his charms. • (1 hr. 30 mins.; R) CC Village East.

★ A Time for Drunken Horses
Iranian filmmaker Bahman Ghobadi has a wonderful feeling for children's faces; he sees in them not merely an innocence but a preternatural maturity as well. At times it's as if we are looking into these faces and seeing the whole life that will eventually be imprinted upon them. His movie is about the hardships of a band of brothers and sisters in the remote, mountainous regions of Kurdish Iran. • (Rainer; 11/6/00) (1 hr. 17 mins.; NR) Loews State.

Two Family House
Michael Rispoli stars as a discontent Staten Islander who aspires to move his family into a new house, and convert that house into a bar-and-grill. Problem is, the current resident is a pregnant-and-due-any-second Irish immigrant (Kelly McDonald). • (1 hr. 44 mins.; R) UA Gemini.

Urban Legends: The Final Cut
More fresh-faced college students get slashed, splayed, and dismembered in this sequel to the tepid 1998 horror film. Co-stars Joseph (as in Joey) Lawrence—in itself, a reason to run. • (1 hr. 40 mins.; R) Kaufman Astoria Cinema.

Venus Beauty Institute
A feisty beautician (Nathalie Baye) deals with her pressures at work with a bevy of one-night stands, until a passionate young man (Samuel Le Bihan) threatens to have her fall in love. • (1 hr. 52 mins.; NR) Clearview's Chelsea; Clearview's First & 62nd St.

The Watcher
James Spader stars as an ex–FBI agent who (surprise, surprise) comes out of retirement in the hopes of capturing his old nemesis, a creepy serial killer played by Keanu Reeves. • (1 hr. 32 mins.; R) CO Worldwide Cinemas.

Whispers: An Elephant's Tale
A live-action children's film in which a baby pachyderm experiences his coming-of-age. Voices provided by Angela Bassett, Anne Archer, and Joann Lumley. • (1 hr. 12 mins.; G) Cinemart; Kaufman Astori Cinema.

Woman on Top
Penélope Cruz stars as a spicy gourmet chef who like to always be in control, whether she's dicing chilies o mounting men. When she moves from Brazil to Sa Francisco, she finds herself starring in a hit televisio show and causing numerous male hearts to flutter. • (hr. 33 mins.; R) CO Worldwide Cinemas.

★ The Yards
James Gray's second feature, about corruption an family in the mob scene in Queens, is mostly powerful, though it becomes overly familiar by the en and echoes *On the Watefront*. The cast is amazin James Caan, Joaquin Phoenix, Mark Wahlberg, Fay Dunaway, Ellen Burstyn, Charlize Theron. They s up a force-field that keeps you watching. • (Raine 10/30/00) (; R) CC Angelika Film Center; Clearview Chelsea; CC Cinemas 1, 2, 3; Sony Lincoln Square.

Manhattan

Below 14th Street

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • A Room for Rome Brass; Best in Show; Billy Elliot; The Yards.

CC Village East
189 Second Ave. (212-529-6799) • Almost Famou Blue Moon; Dr. T & the Women; Lost Souls; Loving Jezebe Remember the Titans; The Tao of Steve; The Legend Drunken Master.

Cinema Village
22 E. 12th St. (212-924-3363) • Animal Factory; Da Days; Ratcatcher.

Clearview's Waverly
323 Sixth Ave. (777-FILM#603) • The Contender; Sin a-long Sound of Music.

Loews Village
66 Third Ave. (50-LOEWS#952) • Bamboozled; Bo of Shadows: Blair Witch 2; Lucky Numbers; Meet the Pa ents; Pay It Forward.

Quad Cinema
34 W. 13th St. (212-255-8800) • Just One Time; Li Nude Girls Unite!; Ratcatcher; The Broken Hearts Club.

The Screening Room
54 Varick St. (212-334-2100) • Geor Washington; Just One Time; Live Nu Girls Unite. (See also "Museums, So eties, Etc.")

UA Union Square
13th St. and Broadway (212-25 2225) • Bedazzled; The Contend Dancer in the Dark; The Exorcist: The V sion You've Never Seen; The Legend Bagger Vance; The Little Vampire; T Nightmare Before Christmas; Requiem f a Dream.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • E dazzled; Dancer in the Dark; Rememb the Titans; The Legend of Drunken Mast

Clearview's Chelsea
260 W. 23rd St. (777-FILM#597) • Almost Famous; E dazzled; Book of Shadows: Blair Witch 2; The Contend The Little Vampire; The Broken Hearts Club; Venus Bea Institute; The Yards.

Clearview's Chelsea West
333 W. 23rd St. (777-FILM#614) • The Legend of B ger Vance.

Loews 19th St. East
890 Broadway, at 19th St. (50-LOEWS#858) • Alm Famous; Best in Show; Loving Jezebel; Lucky Numbe Meet the Parents; Pay It Forward.

Loews Kips Bay Theatre
570 Second Ave. (505–6397#558) • The Legend Drunken Master 2; Almost Famous; Best in Show; Book Shadows: Blair Witch 2; The Contender; Dr. T & T

Photograph courtesy of Strand Releas

omen; The Ladies Man; Loving Jezebel; Lucky Numbers; leet the Parents; Pay It Forward.

2nd–60th Streets

C Cinemas 1, 2, 3
001 Third Ave., at 60th St. (212-753-6022) • Blue loon; Dr. T & the Women; The Yards.

C Crown Gotham
69 Third Ave., bet. 57th and 58th Sts. (212-759-262) • Remember the Titans.

C Sutton
05 E. 57th St. (212-759-1411) • The Little Vampire; ace Vendôme.

learview's 59th Street East
39 E. 59th St. (777-FILM#615) • Boesman and Lena.

learview's Ziegfeld
41 W. 54th St. (777-FILM#602) • The Contender.

O Worldwide Cinemas
40 W. 50th St. (505-CINE#610) • Gladiator; Hollow an; The Original Kings of Comedy; The Watcher; Woman Top; X-Men.

oews 42nd Street E Walk
2nd Street at Eighth Ave. (50-LOEWS#572) • The gend of Drunken Master 2; Almost Famous; Best in ow; The Exorcist: The Version You've Never Seen; The dies Man; Lost Souls; Lucky Numbers; Meet the Parents; e Nightmare Before Christmas.

oews Astor Plaza
4th St. bet. Broadway and Eighth Ave. (50-OEWS#699) • Book of Shadows: Blair Witch 2.

oews Coronet
93 Third Ave., bet. 59th and 60th Sts. (505-INE#608) • Pay It Forward.

oews State
540 Broadway, bet. 45th and 46th s. (50-LOEWS#901) • A Time r Drunken Horses; Dancer in the ark; Girlfight.

aris Theatre
W. 58th St. (212-688-3800) • The idge.

1st Street and Above, ast Side

C 86th St. East
10 E. 86th St. (777-FILM#763) • most Famous; Bedazzled; Best in ow; The Little Vampire.

learview's Beekman
254 Second Ave., bet. 65th and 5th Sts. (777-FILM#606) • The ntender.

earview's First & 62nd St.
0 E. 62nd St. (777-FILM#957) • Almost Famous; Bezzled; Book of Shadows: Blair Witch 2; Meet the Parents; nus Beauty Institute.

earview's Park and 86th St.
5 E. 86th St. (777-FILM#604) • Dr. T & the Women; member the Titans.

ews 72nd St. East
30 Third Ave., bet. 71st and 72nd Sts. (50-OEWS#704) • Lucky Numbers.

ews New York Twin
71 Second Ave., bet. 66th and 67th Sts. (50-OEWS#698) • Best in Show; The Ladies Man.

ews Orpheum 7
38 Third Ave., at 86th St. (50-LOEWS#964) • Alost Famous; Book of Shadows: Blair Witch 2; Lucky Numrs; Meet the Parents; Pay It Forward.

East
29 First Ave., at 85th St. (212-249-5100) • The ntender.

Gemini
10 Second Ave., at 64th St. (212-832-1670) • Chars Angels; Stardom; Two Family House.

st Street and Above, West Side

earview's 62nd and Broadway
71 Broadway, at 62nd St. (777-FILM#864) • Bezzled.

earview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) • Meet the Parents; Pay It Forward.

Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) • The Legend of Bagger Vance; Lucky Numbers.

Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Goya in Bordeau; Boesman and Lena; Calle 54; Dancer in the Dark; George Washington; Kippur; Ratcatcher; Solas.

Loews 84th Street
2310 Broadway, at 84th St. (50-LOEWS#701) • The Legend of Drunken Master 2; Book of Shadows: Blair Witch 2; The Little Vampire; Loving Jezebel; Remember the Titans.

New Coliseum
701 W. 181st St. (212-740-1545) • Bedazzled; Girlfight; Lost Souls.

Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Bedazzled; The Ladies Man; Lost Souls.

Sony Lincoln Square
1998 Broadway, at 68th St. (50-LOEWS#638) • Almost Famous; Best in Show; Billy Elliot; The Contender; Dr. T & the Women; Lucky Numbers; Meet the Parents; The Nightmare Before Christmas; Pay It Forward; The Yards.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) • Bamboozled; Bedazzled; Book of Shadows: Blair Witch 2; Charlie's Angels; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lost Souls; Lucky Numbers; Meet the Parents; Pay It Forward; Remember the Titans; The Legend of Drunken Master.

Concourse Plaza
214 E. 161th St. (718-588-8800) • Book of Shadows: Blair Witch 2; Charlie's Angels; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lost Souls; Lucky Numbers; Meet the Parents; The Legend of Drunken Master.

Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Bamboozled; Book of Shadows: Blair Witch 2; Charlie's Angels; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lost Souls; Lucky Numbers; Meet the Parents; Remember the Titans; The Legend of Drunken Master.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Bamboozled; Billy Elliot; Boesman and Lena. (See also "Museums, Societies, Etc.")

Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.

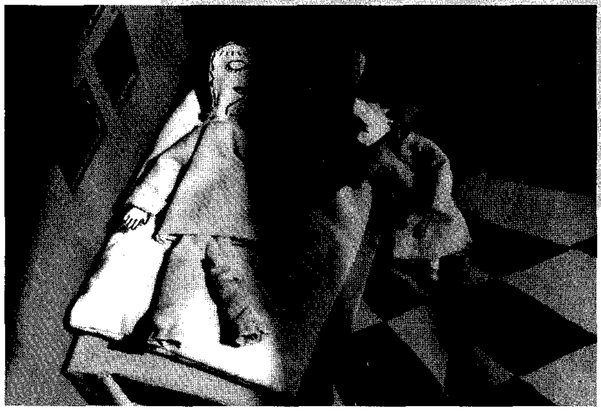
Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • The Legend of Drunken Master 2; Bedazzled; Get Carter.

Clearview's Cobble Hill
265 Court St. (718-596-9113) • Croupier; Dancer in the Dark; Dr. T & the Women; MVP: Most Valuable Primate; Nurse Betty.

Festivals

Selected Shorts

The **38th Annual Ann Arbor Film Festival** crash-lands at Columbia University this week, bringing a load of experimental short films from around the world. Highlights include *The Devil Lives in Hollywood*, a crudely drawn cartoon accompanied by a crudely sung poem about pop culture; *The Bottomless Cup*, a paranoid little gem about a customer at an all-night diner who's forced to continue drinking his "bottomless" cup of joe (it's apparently very Kafka meets Denny's); and *Mouseholes* (pictured), an animated film telling the bittersweet tale of an old man on his deathbed and the very sad granddaughter who wants to save him, both represented by . . . *puppets*. Begins November 7. See "Museums, Societies, Etc." for listings.



CO Alpine
6817 Fifth Ave., at 69th St. (777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Bedazzled; The Ladies Man; MVP: Most Valuable Primate.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Bamboozled; Book of Shadows: Blair Witch 2; Charlie's Angels; Digimon: The Movie; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lost Souls; Lucky Numbers; Meet the Parents; Remember the Titans; The Legend of Drunken Master.

Pavilion
188 Prospect Park West (718-369-0838) • Bedazzled; Best in Show; Book of Shadows: Blair Witch 2; Charlie's Angels; The Legend of Bagger Vance; The Little Vampire; Lucky Numbers; Meet the Parents; Pay It Forward.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Bedazzled; Get Carter; The Ladies Man; Remember the Titans.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Bedazzled; Book of Shadows: Blair Witch 2; The Contender; Meet the Parents.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Bedazzled; Charlie's Angels; The Legend of Bagger

tograph by Helen Hill.

Vance; The Little Vampire; Lucky Numbers; Meet the Parents; Pay It Forward; The Legend of Drunken Master.

Queens

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • The Legend of Drunken Master 2; Bedazzled; Digimon: The Movie; Lost Souls; Meet the Parents; Remember the Titans.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • The Ladies Man; Lost Souls; MVP: Most Valuable Primate; Remember the Titans; Whispers: An Elephant's Tale.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Book of Shadows: Blair Witch 2; Charlie's Angels; Digimon: The Movie; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lost Souls; Lucky Numbers; Meet the Parents; Pay It Forward; The Legend of Drunken Master.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Bedazzled; Lost Souls; MVP: Most Valuable Primate.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Almost Famous; Best in Show; Get Carter; Girlfight; Lost Souls; Meet the Parents; Remember the Titans; Urban Legends: The Final Cut; Whispers: An Elephant's Tale.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Almost Famous; Bamboozled; Chicken Run; Dancer in the Dark; Left Luggage; The Broken Hearts Club.

Main Street Cinemas
72-66 Main St. (718-263-4828) • The Legend of Drunken Master 2; Bedazzled; The Contender; Digimon: The Movie; Lost Souls; Meet the Parents; Pay It Forward; Pokémon The Movie 2000; Remember the Titans.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Almost Famous; Butterfly; Solomon and Gaenor.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Get Carter; Girlfight.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • Charlie's Angels; The Contender; The Exorcist: The Version You've Never Seen; The Ladies Man; The Little Vampire; The Legend of Drunken Master.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Bedazzled; The Little Vampire.

Premiere

Big in Japan

Japanese filmmaker Sabu has a go at a Tarantino self-referential thriller with **Non-Stop**, a hardboiled action film complete with botched robberies, drug-crazed rock-and-rollers, and charming losers galore. Japanese cult actor Tomoro Taguchi (pictured) stars as a would-be criminal mastermind who blows his opportunity to rob a bank by leaving his mask at home. He tries to steal a mask from a retail clerk (Diamond Yukai) who then runs smack-dab into the thug (Shinichi Tsutsumi) who sold the bank robber the gun—and who loaned the retail clerk a substantial amount of money. Soon enough, they're all chasing one another through the Tokyo streets, everyone wants to kill everyone else, there are multiple shoot-outs, and no one quite knows why. It's okay—we're lost, too. Opens November 10.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Book of Shadows: Blair Witch 2; Lost Souls; The Legend of Drunken Master.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Bedazzled; Charlie's Angels; The Exorcist: The Version You've Never Seen; The Ladies Man; The Legend of Bagger Vance; The Little Vampire; Lucky Numbers; Meet the Parents.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Billy Elliot; Book of Shadows: Blair Witch 2; Charlie's Angels; The Legend of Bagger Vance; Meet the Parents; Pay It Forward.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Beda zled; Charlie's Angels; Lucky Numbers; Meet the Parents.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-42 7200) • Bedazzled; Book of Shadows: Blair Witch 2; Th Contender; The Little Vampire; Lucky Numbers; Meet tl Parents; The Legend of Drunken Master.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingvil (718-317-8300) • *Bedazzled; Book of Shadows: Bla* Witch 2; Charlie's Angels; Digimon: The Movie; Dr. T The Women; The Legend of Bagger Vance; Lucky Nur bers; Meet the Parents; Pay It Forward; Remember tl Titans.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-35 0805) • Bedazzled; Book of Shadows: Blair Witch 2; Cha lie's Angels; Meet the Parents; Remember the Titans.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-98 9600) • Bedazzled; Book of Shadows: Blair Witch 2; Cha lie's Angels; The Ladies Man; The Legend of Bagger Van The Little Vampire; Lost Souls; Lucky Numbers; Meet t Parents; Pay It Forward.

Museums, Societies, Etc.

American Museum of the Moving Image
Through 11/30: "Visions of New York: Films Fro the 1960s Underground." 11/11: *The Connecti* (1961); *The Flaming City* (1963); *Greetings* (196 11/12: *Slow Run* (1968); *Greetings*. • 36-01 35th Ave., A toria, Queens (718-784-0077). Tickets, $4.50-$8.5 Members and children under 4, free.

BAM Rose Cinemas
11/7: "On Stage/On Film." *The Written Face* (199 11/8: "New Italian Cinema Events." *Rehearsal for W* (1998), introduced by director Mario Marton *David's Summer* (1998). 11/9–11/12: "Hao Hsia hsien." *Good Men, Good Women* (1995). "Sneak Pr view." *Ken Burns' Jazz*. 11/10: *Flowers of Shangh* (1998); *Good Men, Good Women*. 11/11: *Dust in Wind* (1986); *Flowers of Shanghai*. 11/12: *Goodb South, Goodbye* (1996); *Flowers of Shanghai*. 11/13: "C Stage/On Film." *For Fun* (1992). • 30 Lafayette Av Brooklyn (718-623-2770).

Brooklyn Museum of Art
11/11: *Bulworth* (1998). 11/2: *Forbidden Planet* (195 • 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 3 www.brooklynart.org); free.

Film Society of Lincoln Center
(The Walter Reade Theater) Through 11/9: "Jean E stace, Blue-Collar Dandy." 11/7: *The Mother and Whore* (1973); *Mes Petites Amoureuses* (1974). 11/8: T *Mother and the Whore; Hieronymus Bosch's Garden of I lights* (1979). 11/9: *The Mother and the Whore; Hiero mus Bosch's Garden of Delights*. Beginning 11/10: "Re olution in the Revolution: Soviet Cinema of the 6(*Monologue* (1972); *Brief Encounters* (1967); *When Lea Fall* (1966); *Heat* (1963). 11/11: *When Leaves Fall*; *ginning of an Unknown Era* (1967); *Brief Encount* 11/12: *I Am Twenty* (1964). • 65 W. 65th St., plaza le (212-875-5600); $8.50, $5 for members, $4.50 for seni $3 for "Movies for Kids."

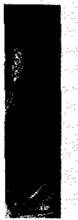
Roone Arledge Cinema
Beginning 11/7: "The 38th Annual Ann Arbor Fi Festival Tour." 11/7: *The Devil Lives in Hollywood*; *Film, Serenade; King of the Jews*. 11/8: *Why I Hate B Hong Kong; The Day Stashi Ran Out*. 11/9: *The Ma Hus; The Virotonyn Decision; The Etiquette of Letter W ing; The Manipulators*. 11/10: *Grace; Zyklon Portr Things to Remember About Daumier*. • Columbia Unive ty, W. 115th St. and Broadway; $5.

Whitney Museum of American Art
"Jud Yalkut: Dreamreels." 11/4–11/12: *Yin/Y sine/pulse* (1967). • 945 Madison Ave., at 75th St. (5 3676; www.whitney.org); free with $12.50 admission.

Photographs: this page, courtesy of Shooting Gallery; opposite page, top photograph by Fit

Trailers

THE POPE OF GREENWICH VILLAGE Moving away from the hometown New York streets he used in *The Yards,* director **James Gray** has agreed to develop Industry Entertainment's *Edgardo Mortara,* a thriller set in the Vatican in 1858; producers hope to begin shooting next year.



ROAD TRIP **James Woods** and **Lorraine Bracco** (*The Sopranos*) have just been confirmed as last-minute additions to Columbia Pictures' sixties drama *Riding in Cars With Boys,* which is currently shooting in Westchester under the direction of **Penny Marshall.** (They'll be playing **Drew Barrymore**'s parents.) Cast and crew (it also stars **Sara Gilbert** and **Rosie Perez**) will be filming in SoHo next month.

CHARACTER ASSASSINATION **Danny DeVito** is coming to New York City this January to direct and act in *Death to Smoochy,* about a young TV actor playing a Barney-esque blue rhinoceros named Smoochy who is faced with a jealous killer played by **Robin Williams.** *Variety* reports that **Edward Norton** has accepted the role of Smoochy.

CRYING WOOLF *Billy Elliot* director **Stephen Daldry** is "very likely"to direct **Nicole Kidman, Meryl Streep,** and **Julianne Moore** in Paramount's adaptation of **Michael Cunningham**'s Pulitzer Prize–winning novel *The Hours,* an homage to the work of Virginia Woolf that—echoing her narrative style—jumps through time, from Woolf's England to L.A. in 1949 to 1990s New York.

SARA CARDACE

ABRAMOWITZ *Continued from page 33*

involved in the production of *Almost Famous,* but he did impulsively tell Crowe to "shoot every word" of the 172-page script—most scripts are 120 pages—which may explain why the intimate comedy's budget grew to $60 million.

A-list screenwriters and prominent actors have been asked to cut their fees for the privilege of working with the director. "Every dollar that DreamWorks pays is like his own, I guess," says one former colleague. Consider the case of Paul Attanasio (*Quiz Show, Donnie Brasco*), who was commissioned to write a screenplay based on Scott Berg's Lindbergh biography. Attanasio produced a treatment that presented Lindbergh as a tortured hero with a complicated marriage and a nasty anti-Semitic streak. Spielberg wanted *The Spirit of St. Louis.* DreamWorks demanded that Attanasio return his start money, something that is practically unheard of in Hollywood. The amount in question was nearly $500,000, and Attanasio, a top screenwriter, is indeed giving a chunk of it back.

"Spielberg's deals represent a big chunk of money **that's not going into the company coffers,** and this gets to the crux of the company's curious state. Is DreamWorks just Amblin writ large?"

When it comes to negotiating his own compensation, however, Spielberg plays another kind of hardball. His take generally includes an astounding 50 percent of the backend, which is part of the reason the first *Men in Black* left a residue of ill will. Spielberg, who merely executive-produced the Sony film, earned an estimated $100 million backend, while director Barry Sonnenfeld earned . . . *considerably* less. Indeed, when former Fox chairman Bill Mechanic initially did the math on *Minority Report,* a film that is burdened with not only Spielberg's backend deal as director but also Tom Cruise's as star, he realized that both Fox and DreamWorks, which were jointly funding the film, would just "be doing it for the fun of it." The deal was about to fall through. But Geffen was able to convince Spielberg of the merits of Mechanic's argument. In the end, Spielberg and Cruise relaxed their demands, and the movie is on track for production next year.

Spielberg's deals represent a big chunk of money that's not going into the company coffers, and this gets to the crux of the company's curious state. Is it just Amblin, Spielberg's old personal production company, writ large? At least at Amblin, Universal had to absorb the losses; now he, Katzenberg, Geffen, and financial partner Paul Allen are responsible for the flow of red ink.

Though several sources at the studio have heatedly denied that the partners are looking for what industry watchers call an "exit strategy," over the past two years they have indeed been exploring various avenues that would significantly change the structure of the company, ranging from merger talks with Universal to an unsuccessful attempt to bring Joe Roth's Revolution studio under the DreamWorks umbrella.

Early this year, they sold off the foreign rights to *Almost Famous, Everlasting Piece,* and Ivan Reitman's upcoming comedy *Evolution* to Sony for $100 million, a quick cash infusion that allowed them to negotiate better refinancing terms on one of their loans. Moreover, they are renegotiating the terms of their distribution deal at Universal—and they are looking for an equity investment in the company, which would allow them to further pay down their considerable debt.

A number of top Hollywood executives still wonder if DreamWorks can survive in the long run, despite its recent blush of prosperity. But it would be a shame if they failed. "In the days of the people who founded the early studios, you had to live or die based on your skill at making movies," says Bill Mechanic, who is currently in talks to hang his production shingle at DreamWorks. "Now they don't want to take responsibility. They run away from it. You have corporations who don't give a shit about what they're making. The movies have suffered. I like that DreamWorks is there for that one reason."

As for Katzenberg's new hairdo, those close to the mogul insist that it has no psychological implications. Apparently, he just decided to let it go gray. Sometimes a haircut is just a haircut. ■

cue

Theater

Edited by Logan Hil

Broadway

Previews and Openings

Betrayal
Director David Leveaux directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 11/14 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Jane Eyre
Few shows boast a production team with this pedigree, starting with John Caird (*Les Misérables, Nicholas Nickleby,* both with Trevor Nunn), who adapted and staged (with Scott Schwartz) the Charlotte Brontë novel, and designer John Napier (*Cats, Les Miz*), along with costume designer Andreane Neofitou. $50–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 11/7 for a 12/3 opening. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show* (very appropriate). $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. In previews for a 11/15 opening. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns in the solo show that makes other solo shows look like, well, solo shows. $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews begin 11/11 for a 11/16 opening. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
Barring the Broadway arrival of *Harry Potter Sings* Dr. Seuss may be the only children's brand with enoug star power to battle Disney's troika of *The Lion Kin* *Aida,* and *Beauty and the Beast.* $25–$85. Tues.–Sat. at Wed. and Sat. at 2, Sun. at 3. In previews for a 11/3 opening. $25–$85. • Richard Rodgers Theatre, 226 W. 46 St. (212-307-4100).

Now Playing

Aida
The epic musical about the love affair between Nubian slave and a cute Egyptian. $25–$70. Tues.–Sa at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 15 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Cheryl Ladd plays Annie Oakley, the sharp-tongue sharpshootin' gal from Cincinnati. Irving Berlin d the lyrics and score; Peter Stone updated the boo $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 Marquis Theatre, 1535 Broadway, bet. 45th and 46th St (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$8 Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30 Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
The Roundabout is to be roundly applauded for r creating Sam Mendes's 1993 London productio (Simon: 3/30/98.) Now starring Matt McGrat (*Hedwig*) and Lea Thompson. $25–$90. Tues.–Sat. 8, Sat. at 2, Sun. at 2 and 7. • Studio 54, 254 W. 54th (212-239-6200).

Chicago
It was a gamble to transfer the *Encores!* production this musical to Broadway, but since it's about wome who kill their men and the mercenary lawyer wh gets them off, gambling seems like the mere peccadillo. Every bosom, pelvis, and long leg is business to keep the women in the audien identifying, the men panting. (Simon: 11/30/98.) No featuring Jasmine Guy and Charlotte D'Amboi $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. 2 and 7. • Shubert, 225 W. 44th St. (212-239-6200).

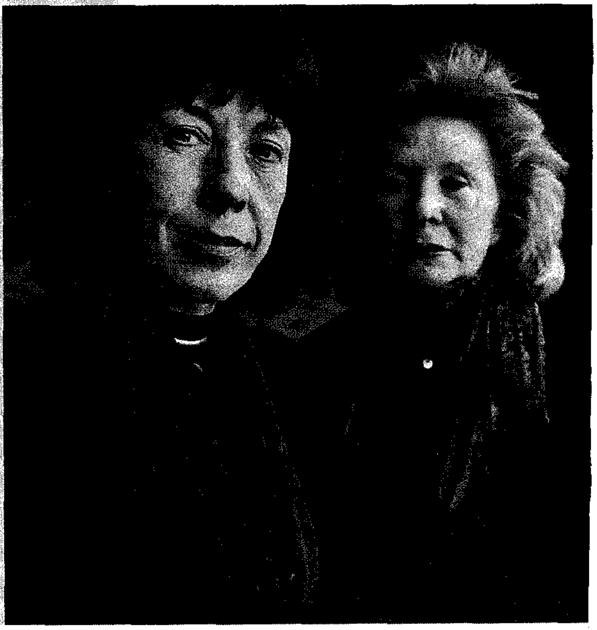
Contact
This is billed as "a dance play by Susan Stroman and Jol

Previews

The Search Is Back On

When **The Search for Signs of Intelligent Life in the Universe** debuted on Broadway in 1985, Frank Rich called it "the most genuinely subversive comedy to be produced on Broadway in years." The production's solo star, Lily Tomlin, who opens its revival this week, disagrees. "The play was actually more prophetic than anything," she deadpans. "A guy from HBO who wanted to film the show came backstage and said to us, 'I don't think you should use the word *Post-its* in the show. Nobody will know what they are. You should call them *stick 'ums.*' " Seriously, Tomlin says, "what's most subversive about *The Search* is that it's so tender." Jane Wagner (pictured right, with Tomlin), Tomlin's longtime partner and the author and director of *Search,* agrees: "The fact that comedy today is so cruel and mean-spirited haunts me—but if you dare to be gentle, you're more vulnerable. Gosh," she laughs at herself. "Just saying that makes me cringe. And that's part of the problem, you know?" Despite lines like "no wonder how cynical you become, it's never enough to keep up," *Search* is an optimistic show about Trudy—a homeless woman who attempts to help aliens understand humanity—that went on to be a huge hit. Trudy discovered "a planet in puberty" and observed, "Language developed out of our deep inner need to complain"; she channeled a virtual riot of characters, including Bob, a "holistic capitalist" and uncannily spot-on harbinger of the *Wired* set who had an epiphany when he "read the *Wall Street Journal* on acid" and started selling socially responsible bumper stickers like HONK! HONK! HONK! IS NOT A MANTRA. Tomlin says, "Ted Koppel has quoted Jane's lines so many times on his show, and the first few times he'd quote her, he'd attribute it to me, so I'd write him letters, saying, 'No, those are Jane's lines from *The Search.*' And pretty soon he just wouldn't attribute them to anyone." The two met after Tomlin saw a particularly well-scripted after-school special that Wagner wrote in 1969. Now Tomlin describes their working relationship as, "I drop to my knees and say, *please write, please write.* She can't write enough for me, because that's absolutely what I want to do—I want to perform it." Luckily, Wagner says she's been working on a new play that "may feature Trudy." But, true to her *Search,* which revels in contradictions, Wagner sheepishly adds, "I've also become a day trader, and that can interfere with the work." Previews begin November 11. (See "Broadway.")

L.H.



Photograph by Pak Fung W

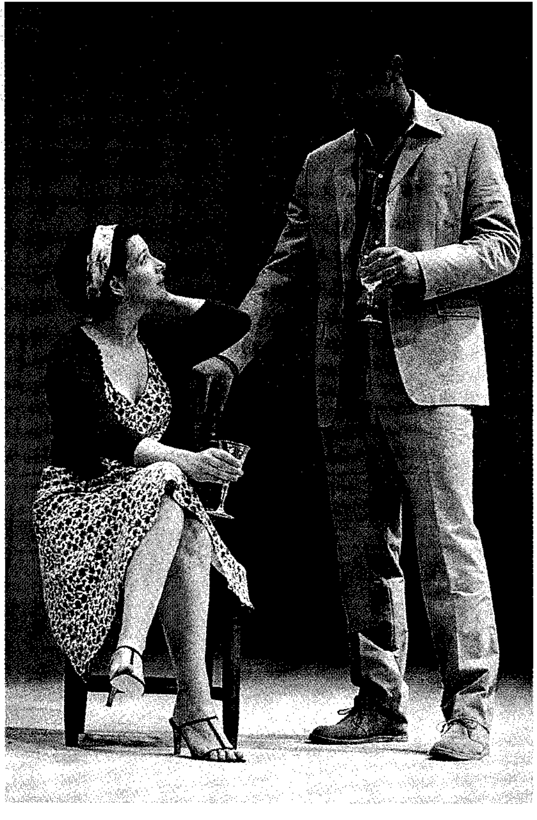
Veidman," with what little there is of a play mostly by Veidman and the variety and plenitude of the dancing l Stroman. Its two shorter pieces and concluding onger one are of uneven merit but never without iterest. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Ved. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian eaumont Theater, 150 W. 65th St. (212-239-6200).

openhagen
. major hit in London, Michael Frayn's heady play oout what might have happened when German hysicist Werner Heisenberg visited Niels Bohr in 941 stars Philip Bosco, Blair Brown, and Michael umpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, ın. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Opening

An Affair to Remember

What with all the sitcom veterans, Transylvanian transvestites, singing animals, and naked guys swinging their privates about onstage, it's easy to forget that there can be such a thing as a well-written drama on Broadway—but this season welcomes one of Harold Pinter's best. The Roundabout Theatre's revival of the 1980 drama **Betrayal**—an elegantly precise piece of clockwork writing that tracks a seven-year affair backwards to its almost painfully innocent beginning—looks to be a major highlight of this season. The Roundabout's two A-list headliners (pictured), Juliette Binoche (*The English Patient*) and Liev Schreiber (*Hamlet*, *Scream*) should be in excellent hands. After all, director David Leveaux is no stranger to precise plays by British authors about the pain and process of adultery—he directed last season's pitch-perfect production of Tom Stoppard's *The Real Thing*, and last spring, his two co-stars, Jennifer Ehle and Stephen Dillane, both waltzed off with Tonys. In previews for a November 14 opening. (See "Broadway.")



tograph by Joan Marcus.

ıe Dinner Party
eil Simon's unabashedly contrived new comedy atures three men, two of their ex-wives, and a ysterious man who has locked them all in a Paris ning room together. Henry Winkler and John Ritter ır. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at • Music Box Theater, 239 W. 45th St. (212-239-6200).

rty Blonde
:ash actress-author Claudia Shear stars in her lightful play about two Gotham singles who meet at e grave of Mae West, sampling delicious vignettes ım the life of the woman who said, "I'm no angel, but e spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. d Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th (212-239-6200).

sse
tribute to the late choreographer-director. $65–$80. on., Tues, and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

ıe Full Monty
: Simon, p. 78. $31–$86. Mon.–Sat. at 8, Wed. and :. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-)-6200).

ore Vidal's The Best Man
ıris Noth and Spalding Gray play opposing :sidential candidates, joined by Elizabeth Ashley, ıarles Durning, Christine Ebersole, Jonathan Hadary, l Michael Learned. $45–$75. Tues.–Sat. at 8, Wed. and :. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-)-6200).

cyll & Hyde
ın turns into beastly man. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Kiss Me, Kate
Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
What a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical*. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon
A big helicopter stars in this adaptation of Puccini's *Madama Butterfly*. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. She gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's blockbuster. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème*. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

Saturday Night Fever
Flared pants! $35–$85. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Minskoff Theatre, 200 W. 45th St. (212-307-4100).

Swing!
The dance marathon continues. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

The Tale of the Allergist's Wife
See Simon, p. 78. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Arsenic & Old Lace
Joseph Kesselring's classic. $30–$50. 11/11 at 8. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Barrio Babies
This satirical new musical by Luis Santeiro and Fernando Rivas gleefully rips apart celluloid stereotypes by following a Latino screenwriter to Hollywood. $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for an 11/12 opening. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Class Act
The MTC presents a new musical that reassembles many of the works by lyricist Ed Kleban, the man who wrote the lyrics for *A Chorus Line*. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for an 11/9 opening. Through 12/3. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Cobb
Thanks to Kevin Spacey's advocacy, Lee Blessing's suddenly timely play about the baseball icon transfers to Off Broadway. $45. Tues.–Sat. at 8:30, Sun. at 7:30, Sun. at 3:30. In previews for an 11/8 opening. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Comic Potential
When Alan Ayckbourn's new comedy wowed London last year, actress Janie Dee took home the Olivier, Evening Standard, and Critics Circle awards. She'll arrive at the MTC to play Jacie Triple Three, a robotic actoid hired by a struggling screenwriter in Ayckbourn's farcical future. $55. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. In previews for an 11/16 opening. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Crave
Deborah Harry stars in London playwright Sarah

Kane's newest work. $25. Wed.–Sat. at 8. • Axis Theatre, 1 Sheridan Sq. (212-807-9300).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Rangberg. $45. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/9 opening. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

Gershwin's American Rhapsody
A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Fri. at 8, Thurs. at 2, Sat. at 5 and 10:15, Sun. at 2. In previews for an 11/10 opening. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

In Transit
Ubu Repertory presents a new drama by French playwright Denise Bonal. Thurs.–Sun. at 8, Sun. at 3. 11/9–11/26. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Kit Marlowe
A new biographical play about playwright Christopher Marlowe. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. In previews for an 11/19 opening. • The Public Theater, 425 Lafayette St. (212-239-6200).

Living in the Wind
Michael Bradford's new romantic drama about two former slaves stars Cheryl Freeman and Chad L. Coleman. $30. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for an 11/13 opening. • American Place Theater, 111 W. 46th St. (212-239-6200).

Lypsinka! The Boxed Set
Lypsinka is back. $35–$40. Wed.–Sun. at 8. 11/8–12/31. • Westbeth Theatre, 151 Bank St. (212-307-4100).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed. at 2, Thurs. and Fri. at 8, Sat. at 10. Reopens 11/9. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Old Money
The prolific Wendy Wasserstein's (*The Heidi Chronicles, The Sisters Rosensweig*) new play, a tale about generations of rich folks living in an Upper East Side mansion, arrives at Lincoln Center, an institution funded by generations of rich folks who have resided in uptown mansions. Mark Brokaw (*How I Learned to Drive*) directs. $50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 11/9 for a 12/7 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Requiem for Srebrenica
French director Oliver Py makes his American debut with this response to the Bosnian massacres. $25–$40. 11/8–11/11 at 7:30. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

Strictly Personal
A comedy about dating and personals. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. In previews for a 11/8 opening. • Soho Playhouse, 15 Vandam St. (212-239-6200).

The Trials of Martin Guerre
A new play by Frank Cossa. $15–$30. Sun., Mon., and Thurs. at 7, Sat. at 3 and 8. Previews begin 11/9 for an 11/24 opening. Through 12/17. • New 42nd Street Theater, 348 W. 42nd St. (212-666-6509).

What the Butler Saw
Chloë Sevigny, Hillary Swank's better half in *Boys Don't Cry,* will play a different kind of ingenue in Joe Orton's ripping, black sex farce, directed by the New Group's Scott Elliott. $25–$35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 11/12 opening. Through 12/10. • New Group Theatre @ St. Clements Church, 423 W. 46th St. (212-279-4200).

Now Playing

Alice in Bed
Avant-garde darling Ivo van Hove directs Susan Sontag's drama about Alice James, the sister of novelist Henry James and philosopher William. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

The Beginning of August
Mary Steenburgen stars in Tom Danaghy's drama. $35–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Berlin to Broadway with Kurt Weill
A revue directed by Hal Simons. $45. Mon., Tues., Sat. at 8, Fri. at 10:30, Sun. at 7:30, Wed. at 3, Sat. at 2, Sun. at 4:30. $45. Mon., Tues., Fri., Sat. at 8, Sun. at 7:30, Wed. at 3, Sat. and Sun. at 4:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Boys Don't Wear Lipstick
Brian Belovitch recalls his atypical life. $20–$4 Tues.–Fri. at 8, Sat. at 5 and 8, Sun. at 3 and 7. • Playe Theatre, 115 Macdougal St. (212-239-6200).

Charles Bukowski's South of No North
The 29th Street Rep revives its successful sprin adaptation of stories by the literary pubcrawler. $3 Wed.–Mon. at 8. • 29th Street Rep Theatre, 212 W. 29th (212-465-0575).

The Countess
Gregory Murphy's costume drama about the lo triangle of John Ruskin, his wife, and painter Joh Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and S at 2:30. • Lambs Theatre, 130 W. 44th St. (212-239-620

De La Guarda
A show that's part carnival, part rock concert, a almost entirely airborne. $37.50–$45. Tues.–Fri. at Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Ro Theatre, 20 Union Square East, at 15th St. (212-239-620

Dinner With Friends
A drama about divorce by Donald Margulies. Winn of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. a Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Thi Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *Midsummer Night's Dream,* with even looser mora Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • Flamingo, 547 W. 21st St. (212-307-4100).

The Fantasticks
The musical perennial. $36.50–$39. Tues.–Fri. at Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhou 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's long-running musical spo $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun 3:30 and 7:30. Food and drink available, optiona Stardust Theatre, Broadway at 51st St. (212-239-6200).

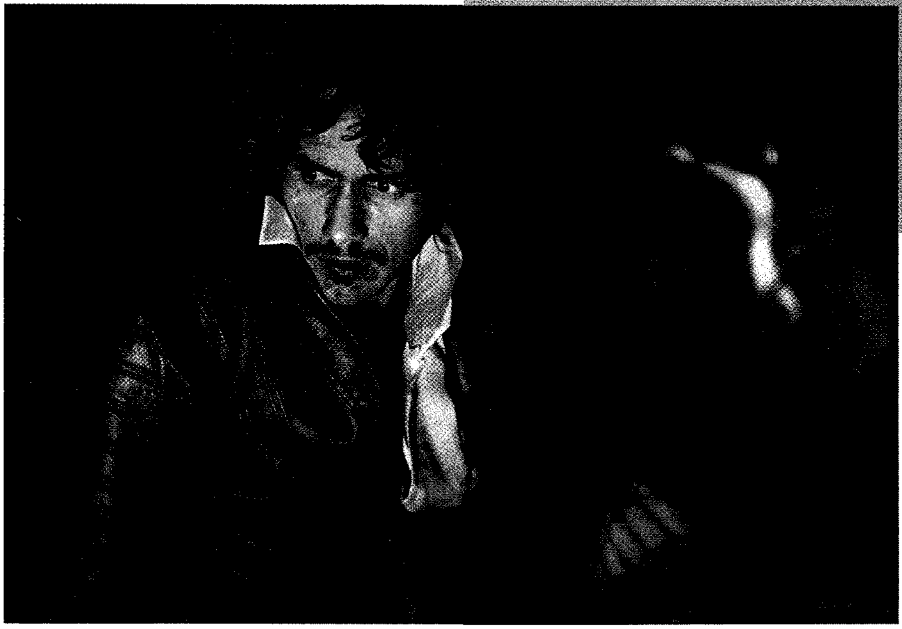
4 Guys Named José . . . and Una Mujer Nam Maria
Four Latino guys fight to put together a song-an dance revue that confounds stereotypes. $37.50–$47. Tues.–Sat. at 8, Sun. and Sat. at 3, Sun. at 7:30. • B Angel Theatre, 323 W. 44th St. (212-239-6200).

Fully Committed
For the price of an entrée, Becky Mode serves up the splendors and miseries of restaurant life prepared a fare-thee-well. Smartly directed by Nicholas Mar this play is a day in the life of Sam, the young m and struggling actor who works the reservation pho in a four-star restaurant where table 31 seems to be ne plus ultra of socio-gastronomic achieveme (Simon: 1/17/00.) Now starring the wonderful Ro Bart, who made his name as Snoopy in *You're a G Man, Charlie Brown.* $45. Tues.–Fri. at 8, Sat. at 6 and Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce (212-239-6200).

Previews

Better to Burn Out

Brian Kulick, who most recently directed the New York Shakespeare Festival's we received *The Winter's Tale* in Central Park, returns to the Public Theater to stage *K Marlowe,* David Grimm's new bio-drama about Shakespeare's contemporary, pla wright Christopher Marlowe. Christian Camargo (pictured) will play the author *Doctor Faustus, The Jew of Malta,* an *Tamburlaine* in a production that tracks narrative arc that could storyboard a pe fectly fine sixteenth-century *Behind th Music*—huge success, high-profile nation scandal, and a tragic death at the age 29. In previews for a November 19 openin (See "Off Broadway.")



Photograph by Michal Da

ame Show
irector Mark Waldrop's cast will simulate a live TV roadcast and select audience members to compete for ash and prizes. Meanwhile, audience members who ren't competing onstage get to watch the hosts' backstage ntics. $49.50. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and . • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

odspell
he Messiah in midtown. $45–$50. Mon.–Sat. at 8, Ved. and Sat. at 2. • Theatre at Saint Peter's Church, 619 exington Ave. at 54th St. (212-239-6200).

he Gorey Details
new musical based on the spooky stories of Edward orey. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. Century Center, 111 E. 15 St. (212-239-6200).

reen Fields
ypora Spaisman and Shifra Lerer star in the Yiddish lassic, directed by Bryna Turetsky. $18–$30. Wed. at 2 nd 7, Thurs. at 7, Sat. at 8, Sun. at 2 and 5:30. • Mazer heater, 197 E. Broadway (212-279-4200).

he Head: A Disembodied Comedy
screwball comedy. $35. Tues.–Sun. at 8, Sun. at 4. • helsea Playhouse, 125 W. 22nd St. (212-279-4200).

he Hostage
he Irish Repertory presents Brendan Behan's dark omedy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • ish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Love You, You're Perfect, Now Change
's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary usicals, seems an amusingly quaint subject these ays—heterosexual love. $49.50–$55. Mon., Tues., ri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • estside Theatre, 407 W. 43rd St. (212-239-6200).

Ain't Nothin' But the Blues
his Tony-nominated musical about the history of the ues has been scaled down to fit inside the 499-seat .B. King Blues Club. $50. Mon.–Wed. at 8, Wed. at 2, n. at 3 and 7. • B.B. King Blues Club, 243 W. 42nd St. (212-39-6200).

tney
his is the revised version of August Wilson's first play, e start of what will become a ten-part series, still in ogress, about African-American lives, one play per ecade. Here the seventies are viewed through the ings-on in the office of a gypsy-cab company in ttsburgh in 1977. It is so vividly written, acted, and rected (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Union Square Theatre, 100 E. 17th St. (212-505-0700).

Juno and the Paycock
Sean O'Casey's 1924 drama tracks a poor family living in a Dublin tenement who are informed of an inheritance, and drop cash like Puffy before learning, tragically, that their anticipated fortune is just a pittance. $55. Tues.–Sat at 7:30, Wed., Sat., and Sun. at 2:30. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

Late Night Catechism
Maripat Donovan as a parochial-school teaching nun. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Les Mizrahi
Isaac Mizrahi sings, dances, and sews with a jazzy trio. $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Lifegame
In this surprisingly wonderful improvisational piece by the Improbable Theater, the people responsible for last year's delightfully kid-averse *Shockheaded Peter* will be interviewing strangers and acting out scenes from their lives. $25–$37.50. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7. • Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (212-239-6200).

Marcel Marceau
The master mime returns for three weeks. Call for schedule. • Kaye Playhouse at Hunter College, 695 Park Ave., at 68th St. (212-772-4448).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Other People
A poet-stripper, an aspiring playwright, and a hustler meet in the East Village. $25. Tues.–Fri. at 7:30, Sat. at 2 and 7:30, Sun. at 2 and 7. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon.–Wed., Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. • Reprise Room at Dylan's, 245 W. 54th (212-239-6200).

Patti LuPone's Matters of the Heart
Lupone in concert. Sun. and Mon. at 8. Through 12/17. • Vivian Beaumon Theater, 150 W. 65th St. (212-239-6200).

A Place at the Table
Simon Block's comical tale of television politics. $35. Tues. at 7, Wed.–Sat. at 8, Sat. at 3. • MCC Theater, 120 W. 28th St. (212-727-7765).

Red Roses and Petrol
Joseph O'Connor's new play, directed by Neal Jones, boasts a cameo by Frank McCourt. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Roberto Zucco
Bernard Marie Koltes' brutal French tragedy. $18. Wed.–Sat. at 8. • Currican Theater, 154 W. 29th St. (212-539-3899).

Stomp
As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Stranger
Kyra Sedgwick and David Straitharn star in a new play by Craig Lucas. $45. Tues.–Fri. at 8, Sat. at 5 and 9. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

The Syringa Tree
Pamela Gien plays 28 characters in a solo show about a young girl who tries to come to terms with life in sixties South Africa. $47.50. Tues.–Sat at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tabletop
Two Davids, Story and Mamet, have popularized the workplace play, a genre to which Rob Ackerman now contributes his highly estimable *Tabletop.* We are in the photographic studio of Marcus Gordon, a slipping leader in the field, nervous perfectionist, slave driver wielding the foul-mouthed insult like a bullwhip. Needed, for a product called Fruit Freeze, is a "pour shot," to be followed by a "heroic beauty shot." Six terrific actors combine into an ensemble perhaps even greater than its parts. (Simon: 8/14/00.) $47.50. Mon., Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

Tallulah Hallelujah!
Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Tovah Feldshuh's up first in her new show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Texts for Nothing
Bill Irwin directs and stars in this new production based on Samuel Beckett's short prose. $25–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Tony 'n' Tina's Wedding
A wedding at St. Luke's Church, 308 W. 46th St., then a reception at Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. Wonderfully tacky. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. (212-239-6200).

The Unexpected Man
Parisian playwright Yasmina Reza wowed audiences with *Art.* Her newest play employs just two actors—Alan Bates and Eileen Atkins—and requires just 75 minutes of your time. The estimable duo play a novelist and a devoted fan sitting across from one another on a train and speaking their inner monologues aloud. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

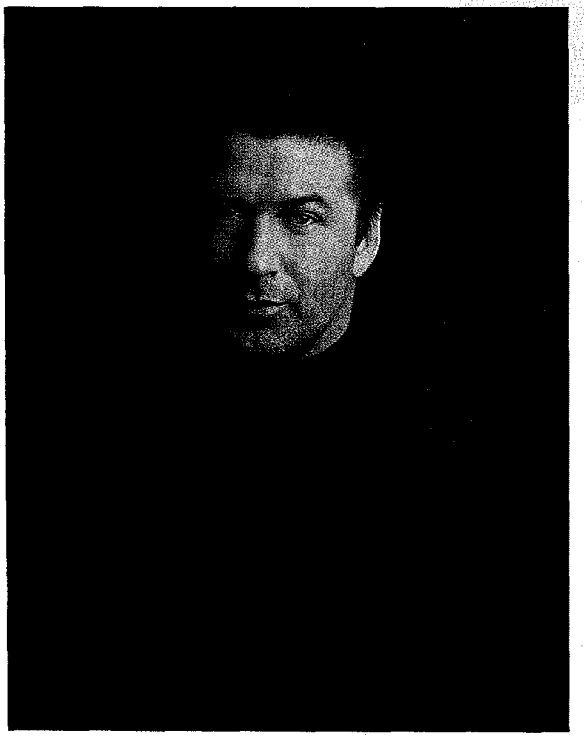
The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques
Set on the Puerto Rican island of Vieques, this new

Opening

Sisterhood Is Scary

Inspired by City Center's "Encores!" musical-theater series, Alec Baldwin conceived "Voices!," a series of staged readings of plays. To launch the new brand on November 11, the eldest Baldwin brother (pictured) has recruited Celeste Holm, Terrence Mann, Joanne Woodward, and others to read Joseph Kesselring's oddball classic **Arsenic & Old Lace**, the 1941 Broadway hit immortalized on film by Frank Capra and a jittery Cary Grant. Woodward and Holm play the politely homicidal old biddies; Baldwin reads the role of Mortimer Brewster, their unsuspecting nephew, originally played on Broadway by Boris Karloff. (See "Off Broadway.")



otograph by Timothy Greenfield-Sanders/Corbis Outline.

Photographed by Mary Bloom.

Seven-year old actress Hallie Eisenberg with League Orphan "Brandy".

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drama tracks the life of a local family in the fifties, a the United States began its military exercises there Call for schedule. • Gramercy Arts Theatre, 138 E. 27t St. (212-889-2850).

Off-Off Broadway

Awakening
A new play by Chiori Miyagawa based on the 189 Kate Chopin novel. $15. Wed.–Sat. at 8 11/8–11/25. • P.S. 122, 150 First Ave. (212-477-5288).

Buying Time
Michael Weller's new play about two partners in law firm who are torn between public-interest wor and the influence of a greedy tycoon. $15–$19 Wed. and Thurs. at 7, Fri. and Sat. at 8, and Sun. at 3 • New 14th St. Y, 344 E. 14th St. (212-206-1515).

Chekhov Now Festival
Three weeks and thirteen productions. $12. Ca for schedule. • Connelly Theater, 220 E. 4th St. (212 414-7773).

The Cradle Will Rock
Mark Blitzstein's lefty 1937 musical. $24–$30 Thurs.–Sat. at 8, Sun. at 3. • Bouwerie Lane Theatre, 33 Bowery (212-677-0060).

Dahling
Gareth Hendee directs the latest start-up in th burgeoning Tallulah Bankhead industry. $15 Wed.–Sat. at 8. • Grove Street Playhouse, 15 Grove S (212-358-5812).

The Death of Don Flagrante Delicto
The newest work by beloved downtown talent Ki Wood Bromley (*Midnight Brainwash Revival*) is set i a southern plantation in 1865. $12–$15. Thurs.–Su at 7:30. Through 11/19. • Greenwich Street Theate 547 Greenwich St. (212-501-4528).

Doll
The ridiculous and absurd Theatre Couture presen *A Doll's House* in the idiom of Ken and Barbi $15–$20. Wed.–Sun. at 7:30. Through 11/10. • P. 122, 150 First Ave. (212-477-5288).

The Exonerated
Monday-night readings of interviews with eleve innocent people who spent time on Death Ro 11/6 and 11/13 at 8. • 45 Bleecker, 45 Bleecker S (212-307-4100).

Fame Takes a Holiday
A new comedy with musical numbers, by Cassand Danz, Mary Fulham, and Warren Leight (*Side Man* $15. Thurs.–Sat. at 8, Sun. at 3:30. Through 11/19. La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Goat Island: The Sea & Poison
A multimedia performance. $18. 11/9–11/11 at • The Kitchen, 512 W. 19th St. (212-255-5793).

Highway to Tomorrow
In one of the best Off–Off Broadway shows th year, the outstanding experimental theater trou Elevator Repair Service debuts its new show, fantastically inventive and strange reinterpretation Euripides' *The Bacchae*. The group presents foun object puppetry, hilarious choreography, the characteristically boundless energy, and a host company regulars. $15–$20. Wed.–Sun. at Through 11/19. • HERE, 145 Sixth Ave., at Domini St. (212-647-0202).

The International Toy Theater Festival
A big festival of tiny toy works. $15. Through 11/1 Thurs. at 7, Fri. and Sat. at 7 and 10:30, Sun. at 1, and 7. • HERE, 145 Sixth Ave. (212-647-0202).

Monday Night Magic
Internationally known magicians. $25–$27.50. Mo at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-30 4100).

Shakespeare's Villains: A Masterclass in E
Steven Berkoff gets mean. $25. 11/9–11/12 a 11/15–11/18 at 8. • Joe's Pub at the Public Theat 425 Lafayette St. (212-239-6200).

The Twilight of the Golds
Risa Morimoto directs a revival of the 19 Broadway play by Jonathan Tolins. $12. Thur Sat., and Sun. at 8, Fri. at 8:30. Through 11/19 Greek Cultural Center, 27-18 Hoyt Ave. So., Quee (718-726-7329).

e

Art

Edited by Edith Newhall

alleries

olos

ladison Avenue and Vicinity

althus
rawings from the collection of the artist's eldest n; through 11/22. • Dickinson Roundell, 19 E. 66th St. 12-772-8083).

arl Cheng/Marion Wilson
n environmental installation pairing a terrestrial dscape with the robotic machine that shapes it./A deo-and-sculpture project depicting young boys aying war. Through 12/16. • Sculpture Center, 167 E. th St. (212-879-3500).

ul Jenkins
nall paintings that invite the viewer to come face-to-e with the physicality of paint on canvas; through /25. • Rickards, 1045 Madison Ave. (212-924-0858).

hn Marin
intings by the modernist artist that explore the undaries of the frame as well as the turbulent energ of color, light, and movement; through 12/9. • York, E. 65th St. (212-772-9155).

iszló Moholy-Nagy
otograms, photographs, drawings, prints, collages, and ephemera by the Hungarian-born artist who became the founding director of the New Bauhaus in Chicago in 1937; through 12/22. • Ubu, 16 E. 78th St. (212-794-4444).

Jaume Plensa
Works in various media that explore themes of duality in nature, music, language, and the visual arts; through 12/2. • Gray, 1018 Madison Ave. (212-472-8787), and Lelong, 20 W. 57th St. (212-315-0470).

Willem de Kooning
Selected paintings and sculptures from 1964 to 1973; through 12/2. • C&M, 46 E. 78th St. (212-861-0020).

57th Street Area

Herb Alpert/James Kiberd
Recent abstract paintings by both; through 11/22. • MB Modern, 41 E. 57th St. (212-371-3444).

Lesley Dill
Freestanding and wall-mounted sculptures made from cast, folded, cut, and collaged paper; through 11/25. • Adams, 41 W. 57th St. (212-644-5665).

Nancy Grossman
Assemblages, collages, and sculpture dating from the early 1960s to the present; through 1/13/01. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Susan Hartnett
Small charcoal drawings and large pastels on painted paper depicting landscapes in woods, fields, and marshes; through 11/25. • Danese, 41 E. 57th St. (212-223-2227).

Donald Judd
Wall and floor sculptures made during the final years of the artist's life; through 11/25. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

R. B. Kitaj
Paintings and drawings alluding to film, literature, and history while creating an autobiographical narrative of the artist as Jew in modern society; through 12/2. • Marlborough, 40 W. 57th St. (212-541-4900).

Henri Michaux
Small-scale paintings surveying the Belgian artist's intrinsic search for true meaning in a chaotic world; through 12/16. • Zabriskie, 41 E. 57th St. (212-752-1224).

Ray Parker
Large-scale paintings made between 1958 and 1965 composed of only a few abstract shapes and referred to by the artist as "the simple paintings"; through 11/25. • Washburn, 20 W. 57th St. (212-397-6780).

Jaume Plensa
Two sculptural installations that employ light and sound to explore emotional conflict and duality; through 12/22. • Lelong, 20 W. 57th St. (212-315-0470).

Frank Stella
Polychrome aluminum and mixed-media reliefs alluding to a series of love letters from the writer Heinrich von Kleist to the object of his unrequited affection; through 12/22. • Mathes, 41 E. 57th St. (212-752-5135).

Valerie Von Betzen/Richard Segalman
Paintings of nocturnal cityscapes/Figurative paintings. Through 11/30. • Perlow, 41 E. 57th St. (212-644-7171).

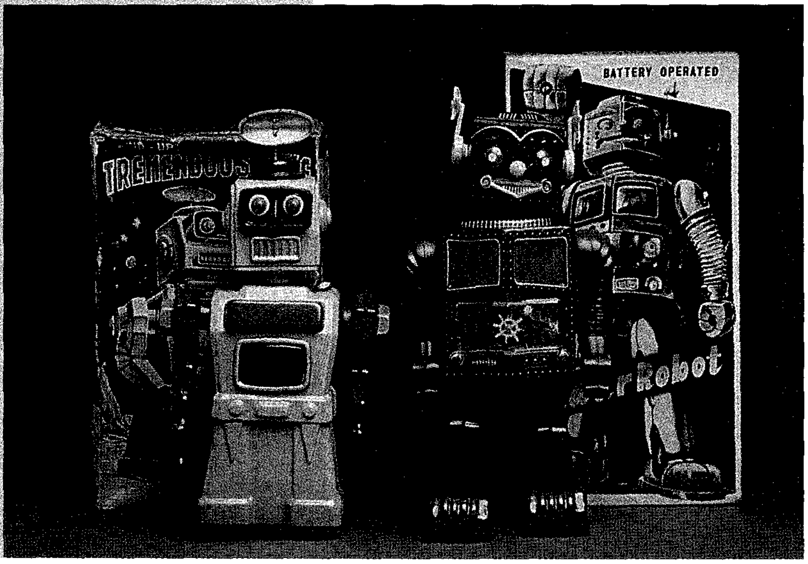
Tom Wesselmann
A series of metal cutouts based on the blue nude of Matisse's famous 1952 piece; through 12/9. • Helman, 20 W. 57th St. (212-245-2888).

Bill Viola
New video works depicting figures experiencing moments of intense human emotion in slow motion; through 11/25. • Cohan, 41 W. 57th St. (212-755-7171).

Retrospective

Different Toy Story

Toy collector Robert Lesser's vision of a cozy Christmas morning may be your idea of hell: "You're 5 years old and you come down the stairs, and there under the Christmas tree is Target Robot. You take a gun with a dart in it, and your dad puts the batteries in the robot, and the robot comes charging at you, screaming, with its lights going off and on like a monster. Your daddy yells, 'Shoot, shoot!' and you shoot the Target Robot and its lights go out and it turns around, and you think you've won. Then, all of a sudden, it turns again, lights flashing, charging you, and you don't have a dart, and you run to Mommy, crying." While Lesser isn't speaking from experience—"I'm an older person, and we never had anything"—over the past twenty years, he has more than made up for his childhood deprivation. **Robots and Space Toys: The Robert Lesser Collection,** currently on view at the Brooklyn Museum of Art (200 Eastern Parkway, Brooklyn; through January 28), features most of his nearly 300 robots and space toys dating from the thirties to 1967, many with their original packaging. Lesser's "toys" are sought-after collectibles—the record for a robot at auction is $74,000, set by Sotheby's in 1997, and the auction house's next toy sale, "The F. H. Griffith Collection," on December 9, boasts the rare battery-powered version of Mego Man, estimated at $50,000 to $70,000. "The charm of robots is that they were all made with lithographed tin, and this is all pre-solid-state electronics—if you open them up, you find gears, cams, springs, wind-up mechanisms, old-fashioned battery compartments," Lesser explains. "It's a man's collectible, undoubtedly—just like cars and guns." E.N.



ograph courtesy of the Brooklyn Musuem of Art.

SoHo and TriBeCa

Willie Birch
Life-size paintings of people in the artist's native New Orleans; through 12/22. • Ross, 568 Broadway (212-343-2161).

Kim Dingle
Oil paintings that depict the artist's alter-ego, Priss Girls, as they skip school and raise a ruckus in an adult-free world; through 12/22. • Sperone Westwater, 121 Greene St. (212-431-3685).

Don Eddy
New paintings that reference Romanesque and Gothic architecture as well as religious paintings from the medieval and Renaissance periods, juxtaposing images in poetic relationship to one another; through 12/2. • Hoffman, 429 W. Broadway (212-966-6676).

Julio Gonzalez
Sculpture and drawings that fuse the artist's training in industrial welding with his understanding of spatial representation to create an innovative relationship between the two mediums; through 12/16. • Kent, 67 Prince St. (212-966-4500).

Robert Harms/Wade Hoefer
Abstract paintings/Works on paper. Through 11/25. • Beitzel, 102 Prince St. (212-219-2863).

Lothar Hempel/Sebastian Clough and Mike Bouchet
Sculptures and abstract paintings that form a neomythological narrative of drunken figures surrounded by a swarm of starving wasps/Radio show and wall installation involving a murder mystery. Through 12/2. • Kern, 558 Broadway (212-965-1706).

Richard Humann
New work exploring parameters of identity such as induction, variation, and order; through 12/9. • Fung, 537 Broadway (212-334-6242).

Joseph Kosuth
"Essays," large color photographs that function as a photographic history of the conceptual artist's previous wall text installations; through 11/25. • Kelly, 43 Mercer St. (212-343-2405).

Allan McCollum
Hundreds of multicolored tablets bearing an imprint of the word *Thanks* to lend physical form to a common verbal gesture; through 12/9. • Inglett, 100 Wooster St. (212-343-0573).

Karim Rashid
Sculpture and furniture that contains LCD monitors; through 12/2. • Gering, 476 Broome St. (212-226-8195).

Chelsea

Rina Banerjee
An installation by this Indian-born artist that uses the antenna as a metaphor for the effects of migration; through 11/30. • BosePacia, 508 W. 26th St. (212-989-7074).

Mel Bochner
"Measurements," a series of paintings that explore the impossibility of simultaneously seeing and knowing; through 12/22. • Sonnabend, 536 W.22nd St. (212-627-1018).

Mel Chin
KNOWMAD, an installation conceived by the artist and produced by the *KNOWMAD* Confederacy, a "tribe" of graphic designers and gaming engineers; through 12/31. • Taylor, 535 W. 22nd St. (212-966-9059).

Seong Chun/Daro Montag
Crocheted paper sculptures/Photographs made without a camera by exposing microscopic animal life to the surface of predeveloped film. Through 11/25. • Golden, 526 W. 26th St. (212-727-8304).

R. Crumb
Drawings on restaurant place mats, made between 1990 and the present; through 12/9. • Morris, 465 W. 23rd St. (212-727-2752).

Lydia Dona
Recent abstract paintings; through 11/25. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Sam Easton
A video installation that comprises, among other elements, footage of the American desert filmed by animals outfitted with helmut-mounted video cameras; through 11/25. • Rare, 435 W. 14th St. (212-645-5591).

Olafur Eliasson
An installation converting the gallery into an exterior courtyard; through 12/2. • Bonakdar Jancou, 521 W. 21st St. (212-414-4144).

Al Held
Monumentally scaled paintings of ethereal worlds; through 11/25. • Miller, 524 W. 26th St. (212-366-4774).

Arturo Herrera
Works incorporating aspects of sculpture, drawing, and painting, often in combination; through 11/25. • Sikkema, 530 W. 22nd St. (212-929-2262).

Damien Hirst
New sculptures and paintings, including *Hymn*, a twenty-foot-tall painted bronze anatomical model; through 12/16. • Gagosian, 555 W. 24th St. (212-741-1111).

Donald Judd
Stack sculptures from the sixties, seventies, and eighties; through 12/2. • Luhring Augustine, 531 W. 24th St. (215-206-9100).

Francisco Castro Leñero
Geometric abstract paintings that suggest the urban landscape and tiled floors; through 12/2. • Scott, 529 W. 20th St. (646-486-7004).

Christa Maiwald
Embroidery, felt, and origami pieces that balance the delicate and the extreme; through 11/25. • Lynch, 147 W. 29th St. (212-967-7584).

Beatriz Milhazes
Recent paintings in which the artist's signature motifs of fruits, flowers, rosettes, and jewelry are more volumetrically defined and rendered in strongly contrasting colors; through 11/25. • Thorp, 210 Eleventh Ave. (212-431-6880).

Lee Mingwei
The Sleeping Project, an installation that transforms the gallery into a private sleeping area for the artist and for viewers who wish to spend the night (call the gallery to reserve a bed); through 11/22. • Lombard Freid, 531 W. 26th St. (212-967-8040).

Carrie Moyer
Paintings that extract images from our collective past to invoke the promises and lies of cult figures and leaders; through 11/22. • Debs, 525 W. 26th St. (212-643-2070).

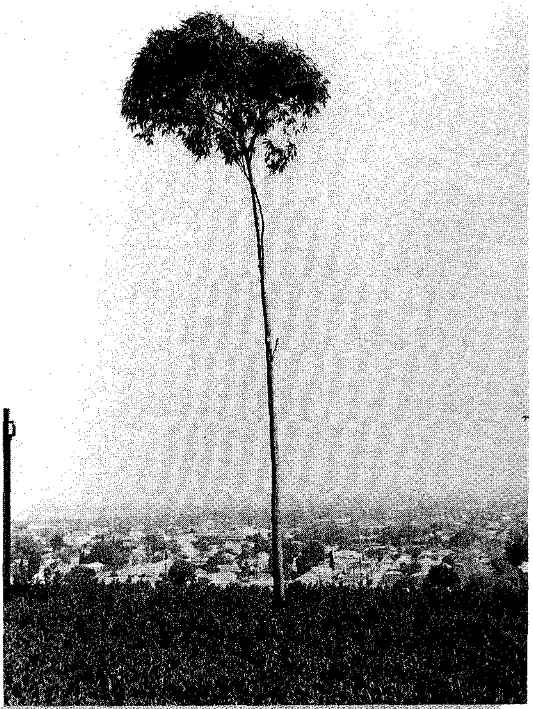
Matthew Ritchie
"Parents and Children," the penultimate chapter the artist's series of works probing the nature of cultu information; through 11/25. • Rosen, 525 W. 24th (212-627-6000).

Alexander Ross/Richard Bloes
Paintings and drawings/Video projections. Throu 12/2. • Feature, 530 W. 25th St. (212-675-7772).

Doris Salcedo
Lead-and-steel sculpture comprising thirteen chairs extending across a room to create a sense of chaos; throu 11/25. • Alexander and Bonin, 132 Tenth Ave. (212-367-747

William Steiger
Paintings that present a nostalgic view of the twentie century through images of looming water towers, ste bridges, aircraft, and other symbols of progress; throu 11/25. • Thatcher, 529 W. 20th St. (212-675-0222).

Tony Tasset
Sculpture, photographs, and video that explore them of beauty and identity; through 11/25. • Feigen, 5 W. 20th St. (212-929-0500).



Photograph courtesy of Matthew Marks Gallery, New

Photography

Endurance Race

For the past 30 years, **Robert Adams** has been our most clear-eyed chronicler the inexorable assault on the American landscape: In the early seventies, the photographer turned his lens on the suburban sprawl that swallowed the outskirts Denver; a few years later, he moved on to the uneasy intersection of man and r ture in California's Los Angeles Basin (above, *On Signal Hill, Overlooking Lo Beach, California*, 1983). Now both unflinching series can be seen in Adams's fi large-scale (and long overdue) New York exhibition. At Matthew Marks Galle 522 West 22nd Street; through December 2.

Jonathan Newman
Stain paintings based on the artist's sculptures of people assembled from found toys and doll parts; through 11/25. • Fredericks Freiser, 504 W. 22nd St. (212-633-6555).

Arnaldo Pomodoro
Maquettes and plans for recent architectural commissions and public installations; through 12/2. • Marlborough Chelsea, 211 W. 19th St. (212-627-1422).

Gerhard Richter
A single monumental painting, *Janus*, made by the artist in 1983; through 11/25. • Schoormans, 508 W. 26th St. (212-243-3159).

Fred Tomaselli and Rick Moody
"Phrase Book," a collaborative publication that featu illustrations by the former and a short story by latter, and a collaborative installation of a library books that have inspired them. Through 11/22. • Bur 243 W. 18th St. (212-462-2668).

Federico Uribe
Found-object sculptures by a Colombian artist; thro 12/14. • Nosei, 530 W. 22nd St. (212-741-8695).

Anton Vidokle
Sculptures crafted from Colombian shipping scr

well as digital prints using images of familiar "visual enus"; through 11/25. • Audiello, 526 W. 26th St. (212-5-9082).

gene Von Bruenchenhein
intings of botanical images both sexually charged d evocative of atomic explosions; through 11/25. • co/Maresca, 529 W. 20th St. (212-627-4819).

ang Xiaogang
ecent paintings from the Chinese artist's "Bloodline" ies, based on photographs of his own family taken in e 1920s; through 11/25. • Protetch, 511 W. 22nd St. 2-633-6999).

ther

ilton Glaser
retrospective of works by the influential American aphic designer, including posters, magazine and wspaper designs, interior designs, corporate logos, tercolors, drawings, illustrated books, jewelry, textiles, d more; through 12/27. • AIGA National Design Center, Fifth Ave. (212-807-1990).

roup Shows

adison Avenue and Vicinity

aham
merica on Paper: Perspectives on People and Places merican Masters," works by Anshutz, Bishop, awford, Prendergast, Zorach, others; through 12/2. 014 Madison Ave. (212-535-5767).

inston Wächter Mayer
aquettes, Models, and Muses: Figurative Sculpture din to the Present." Works by Africano, Degas, Fischl, acometti, Graham, Moore, Nadelman, Neri, Rodin, ers; through 12/2. • 39 E. 78th St. (212-327-2526).

th Street Area

neringer Howard
ye Candy: Revisiting the Museum of Modern Art's 65 Exhibition 'The Responsive Eye,' " works by bers, Kelly, Davis, Martin, Noland, and other artists o were included in the original show curated by illiam Seitz; through 12/2. • 41 E. 57th St. (212-935-1110).

ithsonian Institution's Archives of American t
reasures From the Archives of American Art." Letters, works, photographs, and other materials illuminating history of American art, given to the Archives by ists, collectors, gallery owners, historians, and others; ough 1/5/01. • 1285 Sixth Ave. (212-399-5030).

Ho and TriBeCa

exander
Infinity and Beyond: Editions for the Year 2000," jects by twenty international publishers representing th emerging and established artists; through 12/23. Wooster St. (212-941-9565).

erone Westwater
merican Bricolage," sculpture that explores the idea *bricolage,* the French concept of the handyman or erer, by Atherton, Burden, Calder, Colson, Delvoye, edman, Sachs, Wentworth, Westermann, others; ough 12/22. • 142 Greene St. (2212-431-3685).

elsea

ite Columns
reign Body," works by seven emerging artists that gine the insertion or invasion of a foreign element a place where it would not ordinarily be found; ough 11/26. • 320 W. 13th St. (212-924-4212).

otography

ert Adams
series of black-and-white photographs made in 1970s and 1980s depicting the urban sprawl around ver and the intersection of human and natural worlds in the Los Angeles Basin; through 12/2. • Marks, 522 W. 22nd St. (212-243-0200).

Eberhard Bosslet
Black-and-white photographs of interventions performed by the artist on architectural ruins in Tenerife, in the Canary Islands; through 12/23. • Gibson, 568 Broadway (212-925-1192).

Marco Breuer
Recent camera-less photographs from the artist's "Tremor" series, made by moving household tools across photographic paper and applying varying degrees of pressure, and handmade books whose pages he "attacks" with paint, fire, and other mediums; through 12/23. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

Andrew Bush
Portraits made in flea markets throughout Los Angeles; through 12/2. • Saul, 535 W. 22nd St. (212-627-2410).

Lucien Clergue
A retrospective spanning five decades that features triptychs centered with classic etchings, reflections on the life-death cycle, double exposures, Fresson prints, nudes, bullfights, and more; through 12/2. • Stevenson, 338 W. 23rd St. (212-352-0070).

Nancy Ellison
Photographs of Barbie in real-life surroundings; 11/2–12/16. • Boone, 745 Fifth Ave. (212-752-2929).

Macduff Everton
Panoramic landscape photographs of the American West from the new book *The Western Horizon* (Abrams); through 12/5. • Borden, 560 Broadway (212-431-0166).

ICP
"Reflections in a Glass Eye: Works From the International Center of Photography Collection"; "Annie Leibovitz: Women"; "Collected Visions: An Installation by Lorie Novak"; through 12/31. • 1133 Sixth Ave. (212-860-1777), Mon.–Wed. 10–5, Thurs. and Fri. 10–8 (5–8 voluntary contribution), Sat. and Sun. 10–6 (closed 11/23 and 12/25); $8.50, $6 students and seniors.

ICP Uptown
"Eugène Atget: The Pioneer." Photographs of late-nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21/01. • 1130 Fifth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8); $6, $4.

Marcus
"In Process," photographs from the 1960s and 1970s by Flavin, Hesse, Judd, Kelly, LeWitt, Merz, and others; through 11/25. • 578 Broadway (212-226-3200).

Margaret Morton
Photographs from a ten-year documentation of New York City homeless people's alternative living spaces; through 11/30. • Aperture, 20 E. 23rd St. (212-505-5555).

Ugo Mulas
Vintage photographs from the 1960s chronicling the lives of that decade's most famous artists; through 12/9. • Castelli, 59 E. 79th St. (212-249-4470).

Jack Pierson
Photographs, sculptures, and drawings executed directly on the gallery's walls; through 1/6/01. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

George Tice
A selection of photographs dating from 1953 to 1999; through 12/9. • Meyerowitz, 580 Broadway (212-625-3434).

Museums

American Craft Museum
"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7/01. "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7/01. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History
Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown
"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney 3rd Collection." Paintings created under the patronage of rulers of South Asian courts between the sixteenth and seventeenth centuries; through 1/7/01. • 502 Park Ave., at 59th St. (212-288-6400), Tues.–Sat. 10–6; Sun. noon–5. $4, $2 students and seniors (free Tues.–Fri. 12–2).

Brooklyn Museum of Art
"Robots, Astronauts, and Space Toys: The Robert Lesser Collection." Almost 300 robots and space toys displayed with their original packaging; through 1/28/01. "Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21/01. "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7/01. "Hip-Hop Nation: Roots, Rhymes, and Rage." An exhibition exploring the growth of hip-hop music through music, video, photography, clothing, and ephemera from its earliest stages through the present day, including clothing and accessories from Afrika Bambaataa, Run-DMC, the Beastie Boys, Salt N' Pepa, Tupac Shakur, and Puff Daddy; through 12/31. • 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 p.m. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18/01. "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4/01. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dahesh Museum of Art
"A Distant Muse: Orientalist Works From the Dahesh Museum of Art." Paintings, sculpture, prints, drawings, photographs, books, and decorative arts by Jean-Léon Gérôme, Charles-Théodore Frère, Ernst Koerner, and other European Orientalists; through 12/30. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts
"Bridget Riley: Reconnaissance." The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17/01. "Jorge Pardo: Project." A transformation of the Dia Center's 6000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17/01. "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17/01. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center
"Untitled Passages by Henri Michaux." The first museum exhibition in more than twenty years of drawings by the Belgian artist and poet (1899–1984); through 12/20. "Korwa Drawings From Ancient India." An exhibition of drawings by the Hill Korwa, a tribe in Central India, curated by the French poet Franck André Jamme; through 11/9. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
"A Brush With Nature: The Gere Collection of Landscape Oil Sketches." Scenic views of Italy painted by British, French, Italian, German, Belgian, and Scandinavian artists, collected by the art historians Charlotte and John Gere; through 11/12. "Mantegna's *Descent Into Limbo,* From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for

Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1/03. "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29/01. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Ben Shahn's New York: The Photography of Modern Times." Photographs of New York City in the thirties by the Social Realist painter; through 1/27/01. • 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17/01. "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avante-garde women artists, drawn from more than 30 public and private collections; through 1/7/01. "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21/01. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Yes Yoko Ono." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14/01. • 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum

"Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11/01. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art

"Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22/01. "The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4/01. "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21/01. "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14/01. "Egyptian Art at Eton College: Selections from the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21/01. "Thomas Sully in the Metropolitan." Paintings and drawings by the Philadelphia portraitist (1783–1872) from the museum's collection, including self-portraits, depictions of prominent social figures, members of the artist's family, and other subjects; through 12/31. "Queen Victoria and Thomas Sully." Oil portraits, wash drawings, and graphite sketches made between 1837 and 1838, when the artist was commissioned to paint the young queen; through 12/31. "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17/01. "La Divine Comtesse: Photographs of the Countess de Castiglione." Photographs of the Countess de Castiglione, the mistress of Napoleon III and considered a great beauty of her day, that were taken by the photographer Pierre-Louis Pierson under her direction; through 12/31. "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of the Art Museum, Princeton University, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7/01. "American Modern: 1925–1940, Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, a other materials from the library's holdings; throu 1/7/01. "Collecting for Centuries: Anniversary Gifts." exhibition honoring the library's 75th anniversary a public institution and the 50th anniversary of t Association of Fellows, including more than 100 wo received by and promised to the library. • 29 E. 36th (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, S 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio

"Latin American Artist-Photographers From t Lehigh University Art Galleries Collection." Mo than 100 photographs by 50 modern a contemporary Latin American and Latino artists dra from the permanent collection of the Lehi University Art Galleries, Lehigh University, Bethlehe Pennsylvania; through 1/14/01. • 1230 Fifth Ave. (212-8 7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art

"In the Presence of Spirits: African Art From t National Museum of Ethnology, Lisbon." Artwo from Angola, Mozambique, and Guinea Bissau; throu 12/31. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5 Sat. and Sun. 12–6; $5, $2.50 students, seniors, and childr

Museum of American Folk Art

"An Engagement With Folk A Cyril I. Nelson's Gifts the Museum." Quilts, textiles, coverlets, pain and decorated furniture, paintings, and other wo given to the museum by one of its trustees; throu 1/7/01. • Two Lincoln Square (212-595-9533), Tues.–S 11:30–7:30; free.

Museum of Modern Art

"MOMA 2000: Open Ends." An exhibition compris approximately twelve separate exhibitions of museum's acquisitions in all media since 1960, includ paintings, sculpture, photography, video, design, architectural drawings and models; through 1/20/ "Collection Highlights." More than 45 masterwo from the museum's permanent collection of paint and sculpture; through 1/28/01. • 11 W. 53rd St. (212-7 9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30– (4:30–8:15 pay what you wish), closed Wed.; $10, $6 students and seniors.

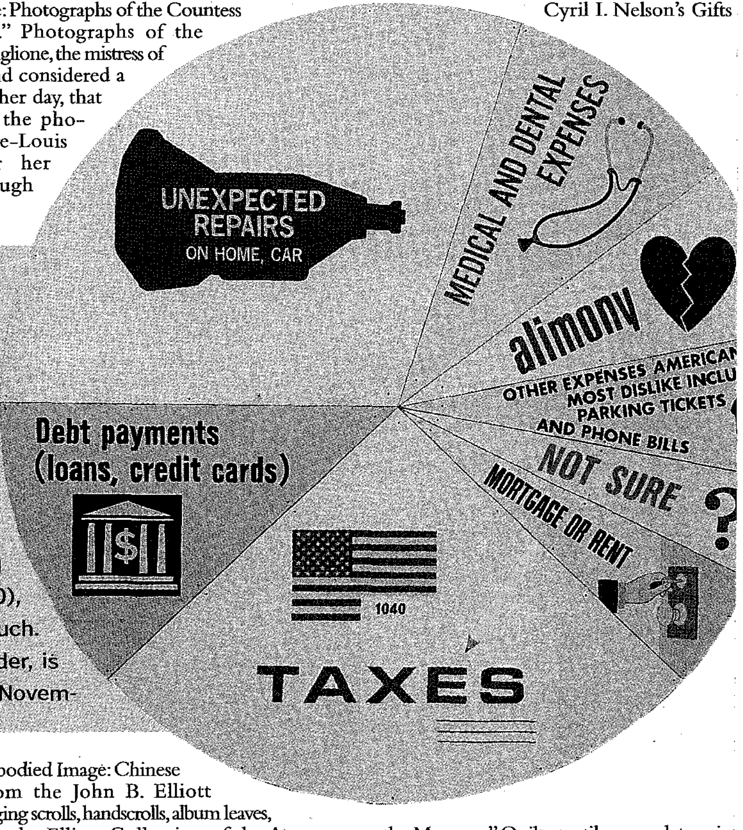
Museum of the City of New York

"A Portrait of Paris: Eugène Atget at Work." Image architecture in Paris at the turn of the last century, ta

On View

Handyman Special

Bricolage, the French name for tinkering or do-it-yourself, has become standard operating procedure among contemporary sculptors, and it's easy to see why—what could be more satisfying than turning ordinary found objects into something extraordinary? **American Bricolage** gathers works by twelve recyclers—among them Hope Atherton, Chris Burden, Greg Colson (right, *The Bills Americans Hate Paying,* 2000), and Tom Sachs—who clearly have the hobbyist's touch. Even the original American *bricoleur,* Alexander Calder, is included. At Sperone Westwater, 142 Greene Street; November 2 through December 22.



Photograph courtesy of Sperone Westw

y the French photographer during the last two ecades of his life; through 2/4/01. "Life of the People: ealist Prints and Drawings From the Ben and eatrice Rose Collection, 1912–1948." Works by Jacob urck, Hugo Gellert, Louis Lozowick, John Sloan, nd other Social Realists who were working in the rst half of the twentieth century; through 1/14/01. Renewing a Block and the Spirit of its People: hotographs of Carmel Hill, Harlem, by Bill Foley; rough 11/12. "Under the El." Images of New York ity life in prints, watercolors, and drawings from the useum's collection; through 12/3. • 1220 Fifth Ave., at 3rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 ggested contribution, $4 students and seniors.

useum of the Fashion Institute of Technology

Perry Ellis." Fourteen of the designer's outfits that ere donated to the museum by the Perry Ellis orphos Collection; 11/9–1/13/01. "A Woman's and: Designing Textiles in America, 1945–1969." rinted, woven, and knitted textiles for interiors and parel by more than 40 women designers; through /13/01. "Bonnie Cashin, Practical Dreamer." An xhibition paying tribute to the American clothing esigner through designs, childhood and professional etches, photographs, film stills, clips, personal rapbooks, and other ephemera; through 1/6/01. • eventh Ave. at 27th St. (212-217-7642), Tues.–Fri. 12–8, at. 10–5; free.

ational Academy of Design

Rave Reviews: American Art and Its Critics, 826–1925." An exhibition examining the Academy's le in shaping the formation of American art iticism, with paintings by George Bellows, Thomas ole, Thomas Eakins, Childe Hassam, Winslow omer, John Singer Sargent, and others; through 2/31. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs., at., Sun. 12–5, Fri. 10–6; $5.

ew Museum of Contemporary Art

Pierre et Gilles." Hand-painted photographs from e past two decades by the French collaborative am; through 1/7/01. "Adrian Piper: A Retrospective d MEDI(t)Ations." Objects, installations, performces, videos, and soundworks by the artist known for er identity-based works; through 1/21/01. • 583 roadway (212-219-1222), Wed. and Sun. 12–6, Thurs.–Sat. –8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

ew York Public Library

Utopia: The Search for the Ideal Society in the estern World." A collaborative exhibition between e NYPL and the Bibliothèque Nationale de France aturing works from both institutions' collections n the theme of utopia; through 1/27/01. "Drawings Charles Addams." A rotating selection of drawings the *New Yorker* cartoonist; through 6/30/01. • Fifth ve. and 42nd St. (212-869-8089); Mon. 10–6, Tues. and ed. 11–7:30, Thurs.–Sat. 10–6; free.

ew-York Historical Society

Intimate Friends: Thomas Cole, Asher Durand, illiam Cullen Bryant." Paintings, manuscripts, and eriodicals relating to Cole and Durand, founders the Hudson River School, and their poet-editor iend; through 2/4/01. "Inventing the Skyline: The rchitecture of Cass Gilbert." Sketches, presentation awings, letters, and other materials from the society's ass Gilbert Collection, relating to such projects as the S. Customs House and the Woolworth Building; rough 1/21/01. • 2 W. 77th St. (212-873-3400); es.–Sun. 11–5; $5, $3 seniors and children.

S.1 Contemporary Art Center

ohn Wesley." The first U.S. retrospective of works by is painter known for his palette of pinks and baby ues, his use of painted "frames" within his pictures, d his daydreamlike combinations of emblems, storical and comic-book figures, animals, and sexy omen; through 1/15/01 "Santiago Sierra." A ulpture and performance work by a Mexico-based tist; through 1/15/01. "Takashi Murakami: Second ission Project ko2." A three-part sculptural stallation depicting a life-size adolescent girl orphing into an airplane; through 11/30. • 22-25 kson Ave., at 46th Ave., Long Island City (718-784-2084), ed.–Sun. 12–6; $5 suggested donation.

ueens Museum of Art

eductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive-media production; through 1/28/01. "Tiffany Behind the Glass." An exhibition focusing on the construction, manufacture, marketing, and conservation of lamp and window production; through 2/4/01. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

Studio Museum in Harlem

"Whitfield Lovell: Whispers From the Walls." A mixed-media installation inspired by the forced removal of a thriving African-American community in Denton, Texas, in 1921; through 12/31. "Isaac Julien: Vagabondia." A video installation by a British filmmaker that is his response to the Sir John Soane Museum in London, which houses an eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7/01. "Martin Puryear: The *Cane* Project." A series of woodblock prints by the sculptor that were inspired by Harlem Renaissance writer Jean Toomer's classic novel, *Cane*; through 1/7/01. • 144 W. 125th St. (212-864-4500), Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art

"Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4/01. "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14/01. "In Depth: Recent Print Acquisitions." Prints by Burgoyne Diller, Donald Judd, Louise Nevelson, and Richard Tuttle; through 11/26. • 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Thurs., Sat., Sun. 11–6, Fri 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Sowon Kwon: Two or Three Corridors." A site-specific installation of artworks chosen by the artist from the private hallways of Philip Morris Companies Inc.'s international headquarters; through 1/5/01. "Pastoral Pop!" Site-specific commissioned works by Katrin Asbury, Rob de Mar, Rachel Feinstein, Peter Gould, Jason Middlebrook, Lisa Ruyter, and Alyson Shotz; through 12/15. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's

11/8 at 7, 11/9 at 10 and 2, 11/10 at 10: "Impressionist and Modern Art." On view from 11/4. 11/10 at 2: "Modern Japanese Paintings." On view from 11/4. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

11/8 at 1: "Twentieth Century Paintings." On view from 11/4. 11/9 at 1: "Jewelry." On view from 11/4. • 219 E. 67th St. (212-606-0430).

Doyle

11/14 at 10: "Twentieth-Century Art and Design." On view from 11/11. • 175 E. 87th St. (212-427-2730).

Phillips

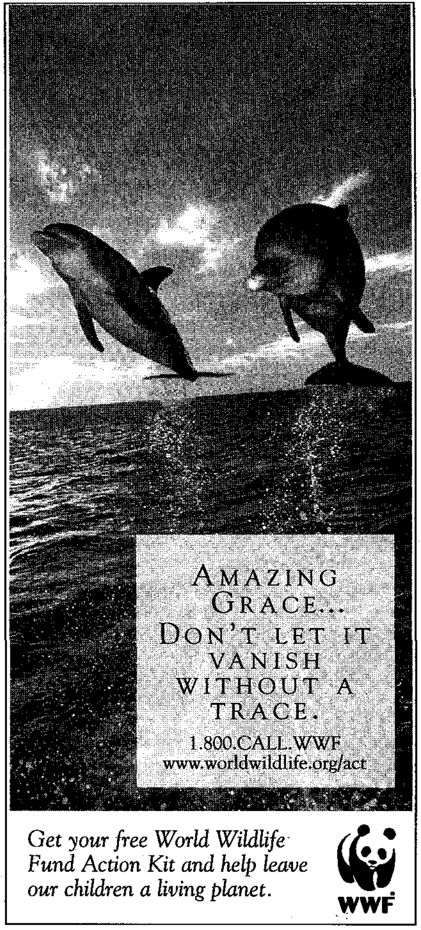
11/13 at 7: "Contemporary Art, Part 1." On view from 11/9. 11/14 at 10:15: "Contemporary Art, Part II." On view from 11/9. • American Craft Museum, 40 W. 53rd St. (212-570-4830).

Sotheby's

11/9 at 7: "Impressionist and Modern Art, Part I." On view from 11/3. 11/10 at 10:15 and 2: "Impressionist and Modern Art, Part II." On view from 11/3. 11/11 at 10:15 and 2: "French Furniture." On view from11/4. 11/14 at 7: "Contemporary Art, Part I." On view from 11/11. 11/15 at 10:15 and 2: "Contemporary Art, Part II." On view from 11/11. • 1334 York Ave., at 72nd St. (212-606-7000)

Swann Galleries

11/9 at 10:30 and 2:30: "Works of Art on Paper." On view from 11/6. 11/13 at 10:30: "100 Rare and Important Travel Posters." On view from 11/10. • 104 E. 25th St. (212-254-4710).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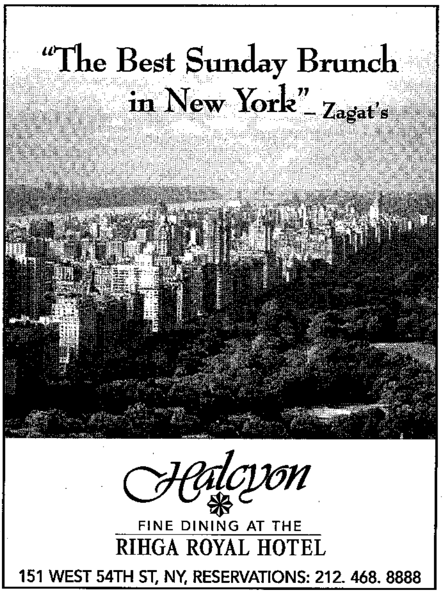
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cue

Restaurants

Edited by Robin Raisfel
& Rob Patronit

New and Noteworthy

Alain Ducasse at the Essex House
France's eight-Michelin-star chef has expanded his empire with 65 sumptuous seats in Manhattan. Before you go, ask yourself: do you want a meal, or a production? Because between the time you book a reservation with a $150 credit-card deposit and pay your $160-plus prix fixe check, you'll have some serious decisions to make. What brand of bottled water to drink. Which knife to use to slice your squab. And finally, most painfully, which pen to sign your bill with. As for the food, what's good is very good—pea soup with crab cakes, halibut with sea-urchin custard—but for every triumph, there is a lapse, a symptom of Narcissus in love with his own gimmicks. • 155 W. 58th St. (212-265-7300). (E)

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M–E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 1 W. 17th St. (212-691-8888). (E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

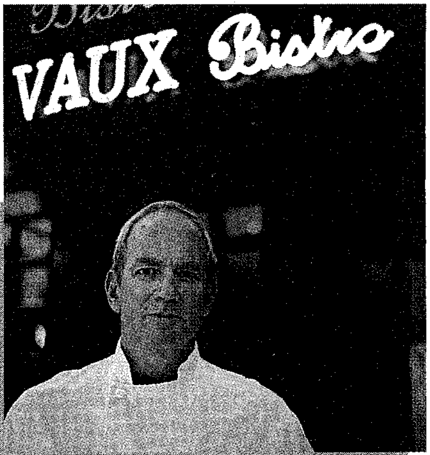
★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half bottles. Then she challenged sommelier Aaron von Rock to match appropriate wines with her ever-so-dainty "tiers" of flavor-packed finger food. Order the Pinot Noir package, for instance, and share ethereal foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order a la carte. • 125½ E. 17th St. (212-260-0900). (M)

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M–E)

★ Brasserie 8½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

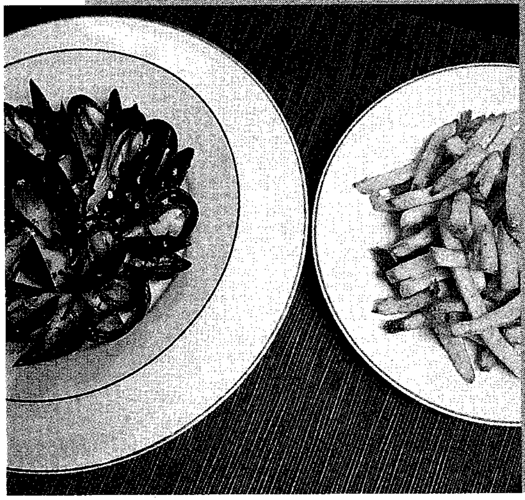
★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla pe
forms three essential functions: It accommodates 2
extra bodies; it provides a more casual, late-nig
alternative to its popular parent; and it delivers. Th
menu's an appealing mix of La Grolla classics i
regulars can't live without (veal scallopine, scrum
tious artichokes) and brand-new dishes like supe
nally moist roasted pork loin and Neapolitan-sty
pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-57
9200). (I–M)



The Underground Gourmet

Vaux Populi

It used to be that hard-to-please
Brooklynites would venture all the way
into "the city" seeking culinary excellence (or just a decent steak-frites).
Nowadays, in newly chef-infested areas like Boerum Hill and Williamsburg, the only question is how much they'll pa
when they stay in the neighborhood. Robert Willis (pictured), one of the brave ne
breed of Brooklyn chef-owners, found out the hard way. After stints at Chanterell
and Bolo, he opened Vaux in Park Slope last December with grander aspirations an
higher prices than had been seen thus far on Cucina Boulevard (that stretch of Fift
Avenue renamed for its haute-pasta pioneer), but despite great reviews and Saturda
crowds, Willis couldn't sustain weekday business with entrées pushing 30 bucks. S
last week, after painting the façade bright red and hanging mirrors above the com
fortable banquettes, Willis reopened the erstwhile New American Vaux as the pare
down, gentler-priced **Vaux Bistro**. Now the menu reads rustic French, with daily sp
cials like coq au vin, beef stew, and bouillabaisse ($16 each), and more wines in th
$20-to-$34 range, soon to include the best of each Beaujolais cru, selected b
celebrity sommelier (and neighbor) Daniel Johnnes. What makes a bistro a bistro?
Vaux's case, a well-dressed frisée sala
with meaty lardons and hot garlic crouton
an atypically unpuréed leek-and-pota
soup, a house terrine de canard, crea
steamed mussels. If the splendidly moi
duck in watercress sauce weren't so goo
you'd order it for the first-rate frites alon
And with a $10 pasta du jour supplanti
the $20 lobster risotto, Vaux Bistro h
family-restaurant potential. At least
seemed that way on reopening night, with
lively infant captivating a window table a
a toddler asleep on a banquette—fort
nately for his mother, within carrying d
tance of home. (278 Fifth Avenue, near 1
Street, Brooklyn; 718-499-1433.) R



Photograph by Magdalena Ca

Canteen
s not that the food is bad; just that it can't compete ith the furniture (the orange-wool-upholstered airs in particular). Executive chef Matthew Kenney s veered off his Mediterranean path to make peo- e-pleasing comfort food like macaroni and cheese, ndered here with Wisconsin Asiago. An abbreviated enu is available late at night, when those fabulous airs are most in demand.• 142 Mercer St. (212-431- 76). (M)

azal
hat do France and Italy have in common? Impec- ble fashion sense, chauvinistic attitudes about food d wine, and the Mediterranean, the food of which ppens to be the unifying force at this collaboration tween the owners of Bice and Ferrier, and architect d partner) Jeffrey Beers. The broad menu specializes exotic preparations of mussels and carpaccios, each ilable ten different ways. • 41 Madison Ave., at 26th (212-545-8555). (M)

Chicama
uglas Rodriguez is so disarmingly inventive that could serve his spectacular seviches, his drippingly luctive goat stew, and his daunting, did-Mom-ever- ke-it-like-this? suckling pig from a lean-to in ion Square and there'd be no room left for the oth- vendors. Instead, he inhabits a rustic dream hut that es you somewhere north of Brazil, east of Mardi as, and south of Heaven. • 35 E. 18th St. (212-505- 33). (M-E)

inghalle
what Mark Strausman calls his "midlife-crisis taurant," the indefatigable force behind Campagna d Fred's at Barneys has gone off in a newish food ection, somewhere between Thin Man-era supper b fare (Waldorf crab salad, London broil) and the ef's own intensely satisfying Jewish-Italian oeuvre hite-truffle potato knish, grilled pizza). Decorative ches like Belgian train-seat booths and naked-bulb andeliers suit the artfully aged premises, once a atpacking plant. • 50 Gansevoort St. (212-242-3200).)

Chow Bar
ef-partner Peter Klein started out cooking at Chi- Grill and El Teddy's, then parlayed that spicy Chi- -Latino experience into a lucrative cross-country nsulting gig. Luckily for us, he's settled down in the st Village, where's he's turning out addictive honey- m-glazed spareribs, Sichuan steak frites, and Shang- lobster noodles. Potent house cocktails fuel a live- bar crowd, which seems ecstatic to finally find a asi-exotic neighborhood place to call its own. • 230 4th St. (212-633-2212). (M)

cina Cuzco
is colorful room decorated with Incan pottery is nected to the jungle-themed Lemongrass Grill t door; they're both part of a restaurant empire that ludes the eight-branch Lemongrass Thai-food in, plus assorted Japanese, Korean, and Malaysian hens. But there's no culinary confusion on this tra- onal menu, which features seven kinds of seviche, culent rotisserie chicken, and varying degrees of pepper-spiced sauces. • 55 Ave. A (212-529-3469). ($)

el Frisco's
nt to see what mahogany fashioned by testosterone ks like? This is without question the most urbane- legant steak house you will ever see, its meat lock- illed with terrific beef. Now if they can only figure how to get their staff up to the level of their sur- ndings and kitchen. The place is New York land- k potential. • 1221 Sixth Ave., at 49th St. (212-575-). (E)

he Dining Room
know how you love cooking those intimate ners at home for just you and your close friends? , you don't. Well then don't you wish you were one? This scrumptious example of turning ons into lemon soufflé not only transforms an ward layout into a series of cozy hideaways but ts you all warm and snuggly with hearty Amer- cuisine that surprisingly weighs less than the versations around it. • 154 E. 79th St. (212-327- 0). (M-E)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M-E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastivino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

★ Gyroland
Is it a slice joint, a Greek coffee shop, a neon sign store, or all of the above? While this brightly lit restaurant may suffer from a mild identity crisis, torn between serving strictly Turkish fare and appeasing the neighborhood clientele of hospital workers and police cadets with pizza and cheese-steak sandwiches, it's also an undersung source for fresh and delicious meze, doner kebab, kofte, lahmacun, and pide. The cops don't know what they're missing. • 351 Second Ave., nr. 20th St. (212-254-3200). (I)

★ Leshko's
The design team behind Moomba and Veruka have given this former Ukrainian greasy spoon a new look (kind of Frank Lloyd Wright meets Greg Brady's attic-bachelor pad). That, and creatively prepared American comfort food attract a hip crowd that doesn't mind being squeezed together like straphangers. Almost nothing of the old Leshko's remains, except, maybe, the pierogi, though they've gotten a makeover too: They're potato-stuffed, sauteed and served on a bed of fennel, leeks, and mushrooms. • 111 Ave. A (212-777-2111). (I-M)

Longacre Square
Before the paper of record set up shop nearby, this precinct used to be called Longacre Square. And this friendly steak-oriented restaurant plays up that old-time feeling with sepia-toned photos and modern reworkings of good old edible Americana: prime dry-aged sirloin, grilled lobster medallions, charred veal chop, a seafood "kettle," brimming with market shellfish. Plus a well-stocked cellar and thoughtful service. • 149 W. 46th St. (212-869-0600). (M-E)

★ Los Dos Molinos
Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,'" reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I-M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitchiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ Lupa
We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Macelleria
Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

★ Mardi Gras Pizza
A not-so-subtle Two Boots knockoff right down to the cornmeal crust, spicy tomato sauce, and crayfish toppings, but who cares? This festive little joint's pies are light; the crust is crisp—though it could be thinner—and toppings like andouille and tasso add a fiery Cajun kick. And they didn't even call it Famous Original Two Boots or Two Boots Too! • 3-7 Maiden Ln. (212-233-6066). (I)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

★ Meigas
The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M–E)

★ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Mirchi
A modern Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I–M)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

★ Orsay
The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the upper east side the kind of french tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington, at 75th St. (212-517-6400). (M)

★ Pastis
Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

★ Peasant
Peasant is exactly right. From it's stunningly backlit brick-walled kitchen that features only open fire cooking, to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to loosen yours. • 194 Elizabeth St. (212-965-9511). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish (sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

Plate 347
We can imagine the astonished passerby's reaction: There's steak-frites in them thar hills, otherwise known as the bistro-deprived no-man's-land between Stuyvesant Square and Kips Bay. It's just what the neighborhood needed: mussels, warm goat-cheese salad, braised lamb shank, and an estimable bleu cheese burger. Bonus points: superfriendly service and a nice-sized garden. • 347 Second Ave., nr. 20th St. (212-388-0526). (I–M)

★ Quartino
All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

★ Rhône
The owners of this former meatpacking district garage are erstwhile sommeliers with a thing for the Rhone Valley. If you've ever wondered about the difference between a Côte Rotie and a Côtes du Rhône-Villages, this is the place to find out, to the accompaniment of Gramercy Tavern alum Payson Dennis's sophisticated French country cooking. Splurge on lobster-truffle salad or sea bass served with oxtail ragout, or just mellow out at the enormous walnut bar or on a low-slung fifties-era Artifort chair in the lounge area. • 63 Gansevoort St. (212-367-8440). (M–E)

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

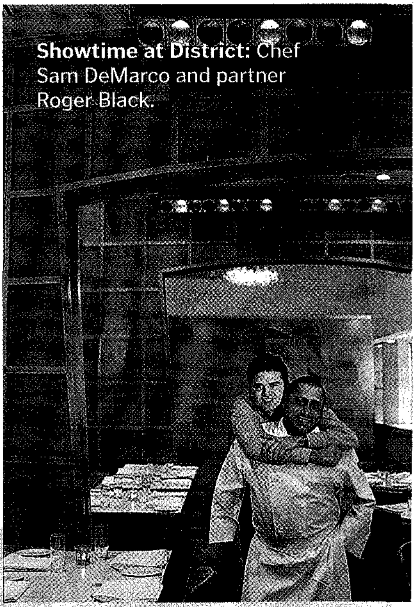
Rothman's Steakhouse & Grill
Chef Robert Dickert, an alumnus of Bobby Van's and Roslyn's Bryant & Cooper, might have a genetically predisposed way with dry-aged beefsteak—his grandmother was Peter Luger's niece. He carries on the family tradition with a $132 porterhouse for four. And he breaks it too with "Asian fried calamari" and something called West Coast chicken. • 3 E. 54th St. (212-319-5500). (E)

★ Sandro's
Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Sandwich Planet
Owner Will Brown got his start in the sandwich tra
a dozen blocks north with his thriving Island Burg
and Shakes. At Planet, he reprises his boldly season
lavishly garnished chicken *churrascos* and hamburg
but also expands his Island oeuvre to include the ki
of two-fisted retro sandwiches—Reubens, che
steaks, clubs, and croque-monsieurs—that have be
displaced by wraps and other raised-pinky deviation
534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in
own image inhabits the space that was originally
Art Deco–era Horn & Hardart Automat. Only the
similative Fireman would offer towering shellfish pl
ters alongside newfangled chicken chow mein, bar
cued ribs, and a burger audaciously crowned w
seared foie gras and make it work. • 104 W. 57th
(212-245-2422). (M–E)

Strip House
The Glazier Group and chef David Walzog, the sa
team responsible for Tapika, Michael Jordan's, and
slightly lower life expectancy, take a Gallic approach
the New York steakhouse menu with starters lik
five-ounce foie gras torchon and sides like goose-
potatoes and truffled cream spinach. (Try ordering t
at Gallagher's.) Meanwhile, designer David Rock
has given the former Asti's space a saucy new look
go with its naughty new name. • 13 E. 12th St. (212-3
0000). (M–E)



Showtime at District: Chef Sam DeMarco and partner Roger Black.

Opening

Capital District

Room service gets a much-needed boost this week at the Muse hotel, where lu
guests can feast on chef Sam DeMarco's signature lollipop Buffalo wings and sp
seafood tacos. But then again, so can the rest of us—at **District**, the new hot
restaurant. David Rockwell's design makes playful reference to the theater-district
cale, and DeMarco's menus make mouthwatering reference to the fun, original f
he popularized downtown at First. For breakfast, there's the Scramble (smo
salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, a serie
perfectly paired "double features" like potato pierogi and brisket sandwich, or on
soup and steak-frites. Plus a $28 three-course pre-theater dinner, nightly spec
for two, a late-night "mini-bar," and the irresistibly named Sam I Am (greens, eg
and ham) at brunch. (130 West 46th Street; 212-485-2999.)

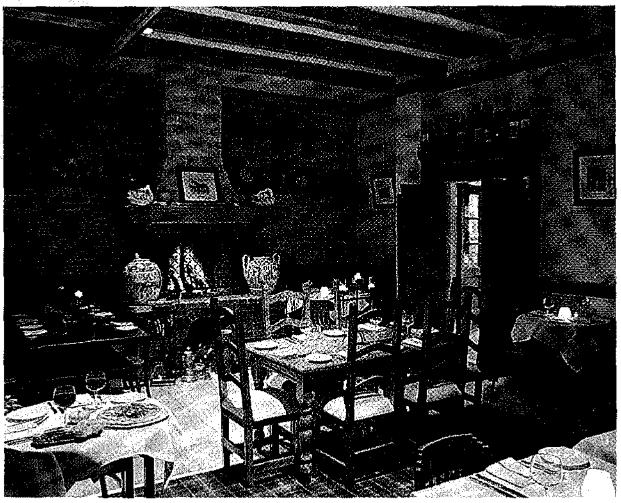
★ Tocqueville
At the loveliest new mom and pop shop in to
Marco Moreira and Jo-Ann Markovitzky have t
what they've learned from a decade of catering
added to it all the things they couldn't do in som
else's home to come up with a gently idiosync

Photograph by Kenneth

Opening

uropean Union

Last month, restaurateur Antonio Francesco expanded his considerable Upper East Side presence with **Enoteca Don Antonio**, the Italian counterpart to Maison and Tapería Madrid around the corner. In a rustic room with a working fireplace, wooden ceiling beams, and farmhouse-style tables, Francesco offers a meticulously regional Italian menu, with places of origin listed after every item, from cacciucco alla Livornese (Tuscany) to pizza bianca with potatoes and robiola cheese (Puglia). Things get tricky with the antipasto plate, a compendium of meats from Milan, Bologna, Parma, Modena, Naples, *and* Verona. An on-site bakery opens soon for breakfast pastries and French and Italian breads. (252 East 77th Street; 212-879-4821.)



ok that will take about twenty minutes to charm u. • 15 E. 15th St. (212-647-1515). (M–E)

llage

ter years of pushing steak-frites at places like Odeon d Quatorze, Stephen Lyle has more than mastered bistro idiom. To prove it, he opened this instantly ic West Village watering hole, which draws a fabuis crowd tired of trying to remember the way to stis. Lyle weaves Asian and Mexican accents in dishlike tuna sashimi with grape leaves and oyster pan ist with chipotles; for more buttoned-down bistro es there's steak au poivre and potatoes sauteed in k fat. • 62 W. 9th St. (212-505-3355). (M)

Vine

t lunch commissary for well-to-do Wall Streeters, t on-premise amenity for the folks who live in the idos upstairs. Chef John Tesar's bull-market menu is on seafood like lobster pan roast with corn fritters l coconut-curried grilled shrimp. There's a quickvice café and grocery next door, and private party ce (plus extra lunch seating) downstairs in what d to be, and still resembles, bank vaults. • 25 Broad (212-344-8463). (E)

Wallsé

io knew veal goulash could be elegant? Kurt tenbrunner's version is an artful mound of tender at you almost regret toppling. And though dishes tafelspitz and wiener schnitzel seem like a culinary moir, the guiding principle here is less goulash than enmarket. Local farmers supply Guttenbrunner h lemon thyme for his pike, heirloom tomatoes for lamb salad, and the sweet strawberries that garnish elderflower sorbet. Don't miss the quark nplings. • 344 W. 11th St. (212-352-2300). (M–E)

anhattan

wer New York

lfanoose

s spotless but otherwise nondescript falafel joint ked by $10 discount emporiums, makes the best—neatest—falafel sandwich in town. Co-owner uhamad Shami meticulously rolls his expertly seaed falafel and fresh condiments in an unusually and pliant pita, like a burrito, so that all the harnious components merge in every bite. It's also a t source for Middle Eastern appetizers, flatbreads ell as suberb lamb or vegetarian kibbeh. • 150 FulSt. (212-349-3622). (I)

althazar

h McNally has countless pacesetting restaurants is credit, but this is his masterpiece, an evocation of ris brasserie that outglows anything within Brieng distance of the Seine. Yet for all its visual im-, Balthazar boasts equally compelling fare: tender ed lamb shoulder gets served over garganelli pasepherd's pie is made with duck, grilled tuna floats tomato-and-saffron coulis. And its oyster bar, t ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Blue Ribbon

We could do without the maddening wait and a crowd a little too pleased with its permit for raucousness. But go anyway for a snappy dining staff that handles the cacophony without joining in, and tremendously vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ Bouley Bakery

Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M–E)

★ Chanterelle

The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ Danube

David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Divine Bar

The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine, and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. • 55 Liberty St., second fl. (212-791-wine). (I–M)

Ecco

Old-world charm, an excellent seasonal antipasto, and classicly prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

Gigino Trattoria

The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and inventive peasant food attract a loyal neighborhood following. • 323 Greenwich St. (212-431-1112). (M)

The Greatest Bar on Earth

This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

Gubbio

Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. • 223 W. Broadway (212-334-8077). (M–E)

★ Honmura An

While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't be disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M–E)

Hudson River Club

From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Ctr. (212-786-1500). (M–E)

★ The Mercer Kitchen

Within Christian Liagre's conversion of a subterranean catacomb into a sultry, intimately shadowy quartet of fluid yet diverse sectors, executive chef Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling. Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparked by chili pepper and crabmeat. You may be sorry you never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

Morton's of Chicago

The second New York location of the national steakhouse chain. Portions are huge and the quality is consistent. And in case you hadn't noticed, beef is back. Again. • 90 West St. (212-732-5665). (E)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish

graph by Carina Salvi.

reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food

Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

Spring Street Natural

Before SoHo was *SoHo*—and aeons before anyone even conceived of NoLIta—this health-food hub was turning out mostly organic, life-sustaining fare, very similar to its present menu of grilled fresh fish, free-range poultry, and soy every which way. • 62 Spring St. (212-966-0290). (M)

★ Wild Blue

It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill

Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (M–E)

★ I Coppi

If this trattoria has the homespun feeling of a family restaurant, it's because the husband-and-wife owners built much of it themselves. Bypass the good brick-oven pizza for a variation on it, the more unusual, and addictively crispy, cofaccini, flavored with garlic and olive oil and topped with artichokes. Risotto addicts will love farrotto, a version made with farro (spelt), prosciutto and winter squash. • 432 E. 9th St. (212-254-2263). (M)

★ Il Bagatto

Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I–M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelette. • 54 E. 1st St. (212-677-6221). (I–M)

★ 2nd Avenue Deli

A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I–M)

Below 14th Street, West

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Da Silvano

Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M–E)

★ Fressen

The three rooms are as spacious and sleek as an Audi TT. And considering the trendificant meat packing setting and the priorities of nightly revelers, the house could have gotten away with a post-Cosmo menu meager-morseled pizzas or duck burritos. Inste they've opted for a selection of semi-organic dis like escabeche of sardines or a mullet pot-au-feu. A rather than being somewhere hip, you actually f hip, thanks to the refreshingly congenial staff. • 421 13th St. (212-645-7775). (M–E)

★ 'ino

Named for panino , this cozy nook excels at craft perfect Italian snacks to nibble with wine: crust tramezzini, pressed panini, and bruschetta, all on gr bread and enlivened by zesty condiments. Supplem your sandwich with a bowl of olives and a plate cheese, and keep the motif going with a Nutella pan for dessert. Best of all, it's open for business from e morning until after midnight. • 21 Bedford St. (212-9 5769). (I) ($)

Jekyll & Hyde

This boisterous Village restaurant bills itself as a "haun explorers' club," offering interactive entertainm and—so that famished explorers may keep up th strength—a menu of American fare includ "voodoo-spiced" Cajun steak. • 91 Seventh Ave. S. (989-7701). (I–M)

Osteria Fiorentina

Live piano and violin music lend this casual Ita restaurant that old-time Village ambience. The m offers standards like risotti, open ravioli, zuppa di cla and veal chops. • 281 Bleecker St. (212-633-2941). (M)

Villa Mosconi

Traditional Northern Italian home cooking in heart of Greenwich Village. A year-round back garden is available for private parties. • 69 MacDoug (212-673-0390). (M)

14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nou renderings of Caribbean cuisine, like crab cakes avocado and molasses or eggplant soup with coco and curry amid a relaxing, palm-fronded bar and di room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna

The far-too-cautious interior is woefully inapprop preparation for the whoops of joy that routinely e when patrons sample Mark Strausman's gleefully g sense of Italian cuisine. The lobster broth in cacciucco is a blast. And his grandma's lasagna m you sorry you never met the old girl. • 24 E. 21s (212-460-0900). (E)

★ City Bakery

No one comes close to Maury Rubin at satisfying grown-up snacking impulse. Heavenly tarts, perfe textured cookies and brownies, lusciously lemonades, ultra-thick and creamy hot chocolat even homemade marshmallows—beckon irresist from the counter. Pre-dessert, there are insp sandwiches like roasted pear and ricotta salata and only salad bar we obsess over.• 22 E. 17th St. (212- 1414). (I–M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this fo hotel restaurant directly from Grand Central Term for a quick drink in the cigar bar or a full meal fro French-influenced American menu. • 42nd St. Lexington Ave. (212-850-5999). (M–E)

★ Eleven Madison Park

While this soaringly grand space in the MetLife l will never be a room for clandestine assignations compensating grace of the staff, and simple but flavored dishes—capon stuffed with pistachio garlic, cod with sausage and mustard greens that get lost in the landscape—make it a vibrant place t business and an incredibly sensible choice for the fa • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appe restaurant, with a no reservations discount bar roo make one churlish for not living or working ne Chef Tom Colicchio pairs foods folks crave elements they usually don't. Roast sirloin of beef c with braised beef cheeks. Crabmeat fondue contai urchin. Not only does each gamble pay off, b kled are diners by their nascent daring that on their xt visit, damned if they don't demand sweetbreads th Jerusalem artichokes and roasted cod with brussels outs. • 42 E. 20th St. (212-477-0777). (M–E)

eli Melo
is cheerful neighborhood spot offers a very sonable fixed-price dinner—$31.50 for four courses. e seafood-heavy French menu has Asian and editerranean touches in dishes like seared tuna with y bok choy and rack of lamb with couscous. • 110 dison Ave., nr. 29th St. (212-686-5551). (M)

etro Fish
arty fish dinners with all the fixin's in a nautical ting. Live lobsters, crabs, and other fresh seafood tters are simple, satisfying, and reminiscent of the t of shore dinners served in seaside towns along the rtheast coast. • 8 E. 36th St. (212-683-6444). (M)

etronome
is lofty Flatiron space is well suited to private ctions, but even the lone diner will find the Deco sign welcoming and the food—riffs on a editerranean theme like "pinchos" of vegetables h goat cheese, and za'atar-crusted rack of lamb—sfying. Live jazz performed Wednesday through urday. • 915 Broadway, at 21st St. (212-505-7400). (M)

alented team of cooks with impressive-sounding umés (Mercer Kitchen, Hatsuhana) collaborate on a nu including sushi and sashimi, pad Thai, Malaysian re ribs, and Korean bibimbob at this four-flavor -Asian restaurant. • 66 Madison Ave., nr. 27th St. (212--8888). (M–E)

Oyster Bar
perturbed by the arriviste competition in the food rt next door, the jewel of the pre-renovation minal continues to serve superlative pan roasts and n chowders, and an overwhelming assortment of t and West Coast oysters. The sprawling terannean space has the hustle-bustle feel of a eteria, which its snaking counters resemble, but 't be fooled—you pay for the privilege of eating ler that vaulted tile ceiling. • Grand Central Terminal, d St. and Vanderbilt Ave. (212-490-6650). (M–E)

atria
y Latin American fare brought to you in a festive -energy atmosphere. The three-story dining room ight and airy by day and warm and earthy by night. l you won't find a Cuban sandwich like this vhere else in New York. Or Havana, for that matter. Park Ave. So., nr. 20th St. (212-777-6211). (E)

sini's
elegant split-level restaurant offers Northern n cuisine and live music nightly. Chef Gilberto ializes in seafood, and accomodates private parties.

• 108 E. 38th St. (212-683-0135). (E)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gone and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M–E)

27 Standard
This restaurant and jazz club makes for a great night of two-in-one entertainment. Downstairs, nibble on organic pork ribs during a set by the Tommy Flanagan Trio. Upstairs, partake of wild-mushroom pan roast and five-spice-glazed duck breast in a dining room that manages to feel industrial and warm at once. • 116 E. 27th St. (212-447-7733). (M)

★ Union Pacific
Maybe if this were a less self-effacing restaurant, less content with its serenity and more intent on trumpeting its singularly inventive chef, Rocco DiSpirito, more people would know how successfully it rivals its real rivals. But that would miss the point. One has to admire the confidence to serve tuna with yuzu and fresh wasabi cool as a breezeway in Aruba, the brashness of sautéing skate in lime-pickled Swiss chard, and the chic to place a peck of pickled peppers round a rich and rousing pheasant without bellowing out "Ba da boom!!" nightly on the TV Food Network. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, salads, pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: chef Kevin Penner's souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

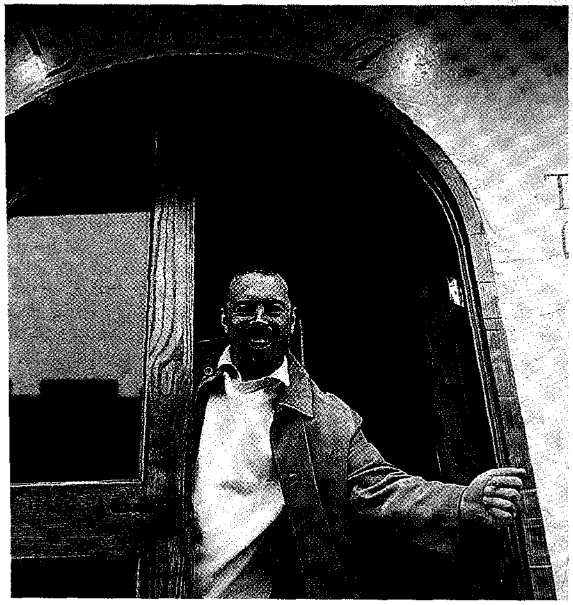
★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy

Opening

Rice, No Beans

They've got French bistros, Argentine steak houses, Vietnamese lounges, and New American upstarts, but until now, those denizens of Brooklyn's burgeoning restaurant row have been bereft of tapas. That culinary gap is bridged this week with the opening of **Don Luca**. Chef-owner Alex D'Alessi once worked at La Paella, where he mastered the rudiments of Spanish plates small (garlic shrimp, stuffed mushrooms, Spanish omelette, and ham-and-cheese croquettes) and large (four versions of paella-for-two). (221 Smith Street, near Butler Street; 718-222-8723.)



graph by Magdalena Caris.

atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

Jimmy Sung's
This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions including sushi and sashimi. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. • 219 E. 44th St. (212-682-5678). (I–M)

Opening

What's Wat

Meskerem, Hell's Kitchen's preeminent source for savory Ethiopian stews and the crepelike injera used to scoop them up, has spawned a snug subterranean branch downtown. Ethiopian-born Aquavit chef Marcus Samuelsson has rhapsodized about the lamb tibs, marinated in wine and seared in seasoned butter, but first-timers should beware: portions are large and meant to be shared, and the dishes with "wat" in their names are seasoned with berbere, a pungent spice blend with a fiery undercurrent that eventually catches up with you. (124 MacDougal Street; 212-777-8111.)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

L'Actuel
Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restaurant anonymity. Equally enticing are Michelin-starred chef Jean-Yves Schillinger's grazing menu: foie gras with black cherries, marinated shrimp skewers, excellent tart flambé, plus a full raw bar. • 145 E. 50th St. (212-583-0001). (M–E)

★ Le Cirque 2000
It took him almost a year to get the Byzantine elements of his gastronomic big top to snap into place, but Sirio Maccioni's Le Cirque 2000 is finally a startling production of urbane dexterity. But with chef Sotha Khunn and pastry chef Jacques Torres soon to take their simultaneous leaves, we'll have to wait and see whether ringmaster Maccioni can continue to dazzle us with this high-wire act. We're betting he can. • 455 Madison Ave. (212-303-7788). (E)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

★ Michael Jordan's The Steak House N.Y.C.
If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs and no matter how far you travel. And you're surrounded by the most spectacular restoration this city has seen in years. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Monkey Bar
A swanky renovation by David Rockwell and chef Andrew Chase's inspired New American menu have infused this midtown landmark with a new spirit. Plus there's nightly piano music and a special cocktail-hour canapé menu, to be enjoyed in the adjacent monkey-mural bar. • 60 E. 54th St. (212-838-2600). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Morton's of Chicago
This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain • 551 Fifth Ave., at 45th St. (212-972-3315). (E)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Oscar's
A contemporary American brasserie named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. • Lexington Ave. at 50th St. (212-872-4920). (M)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

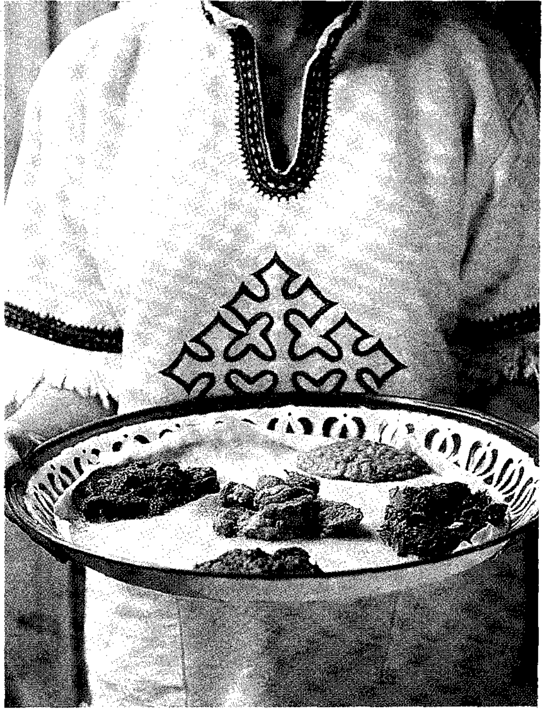
★ Sparks
We wouldn't be surprised to stumble upon Tony and Carmela Soprano celebrating an anniversary (or an aquittal) on these saloon-like premises, where matter-of-fact waiters wheel carts of precisely aged prime beef up to each table. Management takes personal pride in the wine list, which classifies the voluminous bottlings of Bordeaux by vintage • 210 E. 46th St. (212-687-4855). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio
soups), foie gras (with red-onion compote), a
poached Dover sole. The $50 prix fixe dinner
(relative) steal. • 700 Fifth Ave., at 55th St., in the Penins
(212-903-3918). (M–E)

B. Smith's
Barbara Smith, who launched her culinary emp
around the corner, is now ensconced on Restaur
Row, where she feeds a theatergoing clientele her o
version of global cuisine, from Thai-spiced wings
Saigon shrimp rolls to the evocatively named "so sl
roast dry rub buttah ribs." Live jazz Friday and Satur
night. • 320 W. 46th St. (212-315-1100). (M)

Bello
Locals flock here for generous portions of well-pri
Northern Italian served in a casually eleg
atmosphere. Free parking with dinner after 5 P.
863 Ninth Ave., at 56th St. (212-246-6773). (M)



Ben Benson's Steak House
This rollicking steakhouse has long fed horde
hungry, beef-eating businessmen and the people
love them. The festive air gets pretty thick by the
where cigars prevail, but the dining room is dev
entirely to the consumption of steakhouse standa
123 W. 52nd St. (212-581-8888). (E)

Bombay Palace
This newly refurbished, elegant Indian restauran
been serving its refined versions of tandoori lob
lamb kandhari, and chicken kashmiri to a midt
office crowd for years. Try the excellent Indian br
• 30 W. 52nd St. (212-541-7777). (M)

Da Rosina
A convenient pretheater location, specializin
homemade pasta and other Italian fare, like b
polenta marinara and veal scallopine. Try the $2
prix fixe dinner. • 342 W. 46th St. (212-977-7373). (

★ Estiatorio Milos
Eating in this lofty Greek seafood restaurant
exactly fishing for supper, but it's the closest y
come in midtown Manhattan. Beautiful whole
from around the world are arranged over ice i
back of the austere, dramatically lit room, w
preoccupied waiters invite customers to claim
entrée before it's reeled in to the kitchen to be si
grilled with lemon, olive oil, and herbs. Which lea
a minor quibble: The menu lists prices by the pou
$25 for the Florida pompano, $32 for
Mediterranean loup de mer—so unless you've wo
at a carnival guessing weights, the bill is al

Photograph by Carin

mething of a surprise. • 125 W. 55th St. (212-245-00). (E)

ite

wide selection of champagnes—including a dozen ilable by the flute—and high-grade snack food like viar, smoked salmon, and Maison du Chocolat nfections, make this former speakeasy a popular late-ht destination and a perfect space for private parties. 05 W. 54th St. (212-265-5169). (M–E)

Island Burgers and Shakes

is Hell's Kitchen storefront with a Southern California-e specializes in burgers and chicken sandwiches, or urascos, in countless combinations and served on great ad and with superior condiments. A blackened urasco is almost painfully spicy and needs only minor bellishment (some blue cheese, or avocado and nterey jack) to gain admission into our sandwich l of fame. Great malteds douse the flames. • 766 Ninth ., near 51st St. (212-307-7394). (I) ($)

nnie's

is old-world Italian restaurant has been a midtown ure for over three and a half decades. The menu s the gamut from basic pastas to chicken, veal, and food dishes; the $14.95 dinner special is a particularly od deal. • 135 W. 45th St. (212-869-5565). (I–M)

Udson Grill

a room so vast and vaulted you expect them to be ouncing Trailways departures. But chef Bill Telepan's oking, propelled by a rousing level of confidence in d flavors and pairings, matches the bravura of the m. With blithe deftness, he makes the familiar seem h. Crab cakes get dashed with lemon verbena, ckpea soup tickles insidiously, and loin of pork with le compote will leave you happy • 152 W. 52nd St. 2-582-5252). (E)

a Côte Basque

corated with harbor murals of St. Jean de Luz, dark ing beams and buttercream walls, the room feels ich as chef-owner Jean-Jacques Rachou's repertoire: soulet Toulousain. Boeuf Bordelaise. Veal kidneys in stard. Specialties of the house—anything involving ffles or foie gras—pad the $65 prix fixe. But in a e like this, who's counting? • 60 W. 55th St. (212-6525). (E)

e Bernardin

ticizing Le Bernardin is like analyzing rainbows. try to describe the snapper in coconut milk or the k bass with truffles and celery root. No matter at you say, you sound like a fool. Submit to the ery of chef Eric Ripert, the bewitchery of owner co-creator Maguy Le Coze, and experience the lling sensation of having everything that surrounds perfect. • 155 W. 51st St. (212-489-1515). (E)

Pyrénées

nch Provençal cuisine. Cassoulet from Toulouse is ommended, as well as filet mignon and frogs' legs. A ic atmosphere. A lot of theatergoers. • 251 W. 51st St. -246-0044). (M)

ocal

ur idea of Theater District dining is a lackluster prix , this stylish newcomer and its focused, flavorful king will open your eyes—and with entrées turing into the mid-thirty-dollar range—your let. Previously seen stirring the pots for Ron lman, chef Franklin Becker has the knack. We're icularly fond of his Vidalia onion and black olive and knockout sea scallops riding a crab cake. • 224 7th St. (212-921-2005). (M–E)

rtini's

venient for pre- and post-theater dining, with a zing sidewalk café and rustic homemade pastas, coal-grilled seafood, and, of course, multiple ations of the house drink. • 810 Seventh Ave., at 53rd 212-767-1717). (M)

and Whistle

siness clientele and a coming-and-going-to-the-ter crowd can find Irish specialties—both solid liquid—here. • 165 W. 47th St. (212-302-0112). (M)

edeye Grill

place jumps late at night with live jazz, a cacophony intings by artists those latter-day Duveens Saatchi Giuliani have yet to discover, and a fine smoked-fish er, plus the town's quintessential cobb salad. • 888 nth Ave., at 56th St. (212-541-9000). (M–E)

Sitar Indian Cuisine

This casual restaurant attracts office workers and tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. • 58 W. 56th St. (212-581-1155). (I–M)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

The Supper Club

Dine, dance, and dress up at this Art Deco re-creation of a forties-era supper club, complete with a seventeen-piece big band and culinary classics like oysters Rockefeller, lobster thermidor, and Dover sole á la meunière. • 240 W. 47th St. (212-921-1940). (M–E)

Utsav Festive India

The bar of this regional Indian restaurant is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $11.95, and à la carte entrées include ginger rack of lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Wu Kong

Shanghai soup dumplings continue to emigrate out of Chinatown—and Flushing—and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnier jumbo shrimp, smoked vegetable duck, plus a full sushi menu. • 30 W. 46th St. (212-997-4757). (I–M)

57th–60th Streets

Armani Café

This stylish midtown haven for weary shoppers on the sixth floor and rooftop terrace of the Emporio Armani boutique offers fresh salads, al dente pastas, sandwiches, and entrée specials like chicken breast with lentils. • 601 Madison Ave., nr. 57th St. (212-715-0500). (M)

★ Brooklyn Diner U.S.A.

If this is how owner Shelly Fireman chooses to memorialize the Brooklyn of his youth (which happens to have been spent in the Bronx), we won't complain. It's comfort-food heaven: big portions of exuberantly non-diet Americana like pigs in a blanket and a ham-flecked linguine baked in a too-rich-to-finish sauce that modestly bills itself as macaroni and cheese. • 212 W. 57th St. (212-581-8900). (M)

★ Felidia

In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant

Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

Jennifer's Restaurant

This casual Italian restaurant, a welcome refuge for tourists and local businesspeople, serves well-prepared classic Italian-American dishes, including shrimp stuffed with crabmeat, and linguini with whole lobster in a garlicky tomato sauce. • 117 W. 58th St. (212-397-4256). (M)

★ March

If you're not in the mood, March can seem awfully precious. Your meal a succession of intricately thought-out small courses (either four or seven): Shards of grilled duck in a tart shower of lime and mango, for instance. Service that almost gets a tissue to you before you've sneezed. But should there come a time when you want to be surrounded by people who have every right to their effusive confidence, Wayne Nish and Joseph Scalice offer one of New York's most deliciously covert seductions. • 405 E. 58th St. (212-754-6272). (E)

Nirvana

The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, kababs, and vegetarian dishes. • 30 Central Park So. (212-486-5700). (M)

★ The Russian Tea Room

If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fanciful red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trout swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

Above 60th Street, East Side

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans. Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 E. 76th St. (212-772-2600). (E)

Cafe Crocodile

A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings. Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. • 354 E. 74th St. (212-249-6619). (M)

★ Cello

Owner Jacques Le Magueresse has chosen every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) to serve as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

★ Fireman's of Brooklyn

Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner, expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons). Landlubbers go for "Bubba Fireman's chicken." • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so at Fred's. Its menu is an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). Almost as satisfying as snatching up an irregular with no pulled threads. • 10 E. 61st St. (212-833-2200). (M–E)

Hi-Life Restaurant & Lounge
A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's round booths are so big and luxurious they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. • 1340 First Ave., at 72nd St. (212-249-3600). (M)

Isle of Capri
Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 45 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. • 1028 Third Ave., at 61st St. (212-223-9430). (M)

★ JoJo
Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. A ravishing goat-cheese-and-potato terrine in arugula juice. Fruit soups exploding with penny-bright flavor. Sit upstairs where it's more intimate and less conspicuous to dip your fingers into the sauce oozing from the center of his lascivious Valrhona cake. • 160 E. 64th St. (212-223-5656). (E)

★ Lobster Club
If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M–E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M–E)

Pig Heaven
A sleek change in décor has given this Chinese-American specializing in freshly prepared Cantonese and Sichuan classics a second wind. Favorites include the scallion pancakes, Peking duck, panfried dumplings, and, of course, the porcine specialties. • 1540 Second Ave., nr. 80th St. (212-744-4333). (M)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess
Who knew that you can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting-lodge motif provides the proper historical backdrop for a moderately priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I–M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro
Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

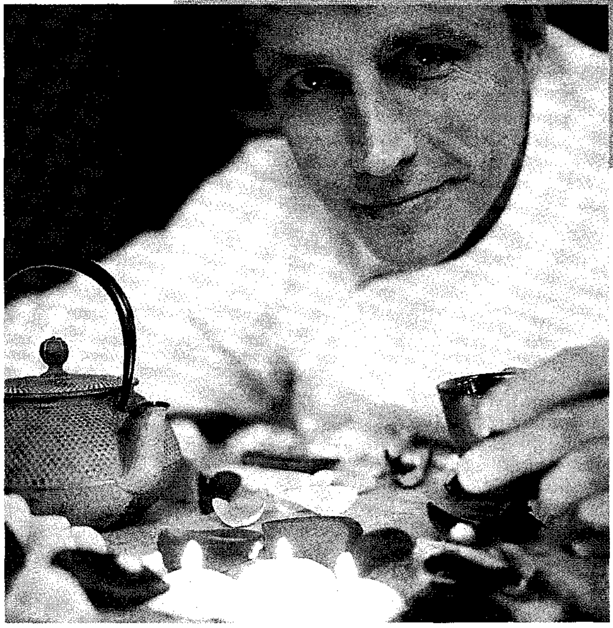
Hi-Life Bar & Grill
Big-city brasserie with retro feel—*and* a sushi bar. During the week, an overstuffed banquette and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. • 477 Amsterdam Ave., at 83rd St. (212-787-7199). (M)

★ Jean Georges
Nothing and no one at Jean Georges steals center st from the wondrous creations of its extraordinary cl Jean-Georges Vongerichten. If you're okay with su divine supplication, prepare to be open-mouth *whenever you're not chewing.* Nothing you encour will fail to dazzle, from the simplest dish of aspara and morels au jus to the unexpected combo sweetbreads en cocotte with ginger and licorice. Central Park West (212-299-3900). (E)

Opening

Merchant Class

Apparently, Abraham Merchant wants to be known for more than his thriving chainlet Merchants lounges. Hence La Fourchette, his pricier and posher—and short-lived—Up East Side French experiment, which closed and reopened as Merchants No. 4. But he a La Fourchette chef Marc Murphy (pictured) haven't renounced their upscale ambitio *they've merely transferred them to* ***Chinoise***, the Franco-Chinese restaurant they open t week at the new Hotel Giraffe. Entrées l grilled mahimahi with smoked tofu and Chin sausage run $14 to $21. (365 Park Aver South, near 26th Street; 212-213-3125.)



★ Ruby Foo's
In what might be Auntie Mame's duplex during high mah-jongg period, the black-bean sauce is vib and the wok steamed lobster is worth its weigh jade. And regardless of where you sit, you have to v down the Mamescent staircase at least once. Screan "Live! Live! Live!" is optional. • 2182 Broadway, at 77t (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bon have brought regional Indian cuisine to Colum Circle. The prix fixe lunch buffet is a bargain, an the trendy territories (Goa, Gujarat) are well-rep sented• 1845 Broadway, nr. 61st St. (212-245-4444). (

Brooklyn

Casa Pepe
Mexican and Spanish fare meld in this eleg *restaurant, with garden dining in fine weather a* fireplace. The seafood-heavy menu finds best expres in the zarzuela de mariscos, paella marinera, and t Vera Cruz. • 114 Bay Ridge Ave. (718-833-8865). (M)

★ Diner
Even before you've finished your first cocktail, notice the floor is tilting. But the disequilibr contributes to the charm of this snug, just-rehabl enough 1927 dining car. A beyond reductive m offering "soup," "burger," "spinach," and at bru "hot cereal" misleads at first. Don't believe the la hype. Chef Caroline Fidanza shows her dexterous l with specials like succulent pork loin with carame cipollini and tender lamb ragout with white-l gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger
Steak for one, steak for two, steak for four, and crea spinach. Apply for your own Peter Luger credit ca bring cash. • 178 Broadway, at Bedford Ave. (718-7400). (E) ($)

Queens

Water's Edge
Every table has a view of Manhattan. A quiet and el space to partake of fancy American fare like roa chestnut soup and red snapper poached in ora saffron infusion with baby fennel and chervil. J required. • 44th Dr. at the East River (718-482-0033

Photograph by Magdalena

InConcert

Edited by Tara Pepper

lassical Music

e gogmagogs
:erweave five dramatic narratives with virtuosic .ng playing in the dynamic musical-theater work *bledygook*, directed by Lucy Bailey. 11/7–11/11 at • Miller Theatre at Columbia University, 2960 Broad-y, at 116th St. (212-854-7799); $25.

ıchas Zuckerman, violin
:sents a program including Schubert's *Trout* quintet :h Cynthia Phelps (viola), Ralph Kirshbaum (cello), nothy Cobb (double-bass), and pianist Yefim ›nfman. 11/7 and 11/8 at 8. • 92nd Street Y, 1395 ington Ave. (212-996-1100); $30.

man Trio
ıke their New York debut with the premiere of ŋjamin Lees's *Piano Trio No. 2* ("Silent Voices") and rks by Arensky and Brahms. 11/8 at 8. • Weill Recital l, 154 W. 57th St. (212-247-7800); $35.

lusic From Japan"
›ens with a prelude for solo *shô* and celebrates its er anniversary with a new commission, *Guardian gel* by Karen Tanaka. 11/9 at 8. A symposium on esthetics in Contemporary Japanese Sound" fol-*/s* at Columbia University's Philosophy Hall, '10 at 5:15. • Carnegie Hall, Seventh Ave. and 57th St. 2-247-7800); $10–$75, symposium free.

ıe New York Festival of Song"
ghlights Brahms and Fauré. 11/9 at 8. • Weill Recital l, 154 W. 57th St. (212-247-7800); $33.

e New York Philharmonic
est conductor Christopher Eschenbach leads ořák's "New World" Symphony and Brahms's fi- orchestral work, the concerto for violin and cel- 11/9 at 8, 11/10 at 2, and 11/14 at 7:30. • Avery ıer Hall, Lincoln Center (212-721-6500); $17–$66.

Marlboro Music Festival
The fruits of a summer of unlimited rehearsal time and in-depth exploration of works by Bach, Dvořák, and Mendelssohn are brought to the stage. 11/10 at 8. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); $30.

Ruth Laredo, piano
Joins the St. Lawrence String Quartet for a concert of works by Schubert, Mendelssohn, and Schumann. 11/10 at 7. • Metropolitan Museum, Fifth Ave. at 82nd St. (212-570-3949); $30.

Joshua Bell, violin
Performs an all-Beethoven program with the Camerata Academica Salzburg, conducted by Sir Roger Norrington. 11/12 at 3. • Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$45.

The Chamber Music Society
Celebrates Aaron Copland's 100th anniversary with a program of his works including his violin sonata and the sextet for clarinet, string quartet, and piano. 11/12 at 5 and 11/14 at 7:30. • Alice Tully Hall, Lincoln Center (212-581-1365); $27.50–$ 37.50.

Esther Lamneck, clarinet, Rosemary Caviglia, piano
Premiere new works by seven composers including *Chasing Time* by Eleanor Cory and Kristine Burns's *We Can Touch the Spaces.* 11/13 at 8. • Frederick Loewe Theater, 35 W. 4th St.; free.

The Jupiter Symphony
Presents a concert of works by Grieg with pianist William Wolfram. 11/13 at 2 and 7, 11/14 at 8. • Good Shepherd Presbyterian Church, 152 W. 66th St. (212-799-1259); $10–$25.

"What Makes It Great?"
Robert Kapilow introduces musicians from the Juilliard School in a discussion of Aaron Copland's Pulitzer Prize–winning *Appalachian Spring.* Part of the "Great Performers" series. 11/13 at 7:30. • Walter Reade Theater, Lincoln Center (212-721-6500); $25.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Opera

The Metropolitan Opera
Carmen ends 11/11. *Turandot* continues through 11/25, *Die Zauberflöte* until 11/27, and *La Bohème* will close 12/5. *Fidelio* will be performed into the new year. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); $18–$180.

New York City Opera
Rhoda Levine's new production of *Rigoletto* opens 11/11. *Rinaldo* ends 11/18. Tues.–Thurs. at 7:30, Fri. and Sat. at 1:30 and 8. • New York State Theater, Lincoln Center (212-870-5630), www.nycopera.com; $25–$92.

Amato Opera
Il Trovatore continues until 11/26. Fridays and Saturdays at 7:30, Sundays at 2:30. • 319 Bowery (212-228-8200); $25, $20 seniors and children under 12.

Dance

Merce Cunningham Dance Company
Presents a week of Cunningham's "Events," a collage of new and old repertory combined differently for each performance. 11/7–11/11 at 8, 11/12 at 2. Open rehearsal at 2 on 11/11. • Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $30.

The Parsons Dance Company
Premieres *Sea Side* and revives favorites including *Bachiana* and *Nascimento* with live music from the Elm City Ensemble. 11/10–11/26. Call for times. • The New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$20.

"Roots of Brazil"
Traditional music and dance, authentic tribal costumes, and body painting are used to explore European and American influences on Brazil's native cultures. 11/10–11/18 at 8. • Tribeca Performing Arts Center, 109 Chambers St. (212-346-8500); $12–$15.

Preview

oung at Heart

As **David Parsons** prepares for a three-week stint at the New Victory Theater starting Friday, kids are on his mind: "We're excited about introducing them to dance with live music," he says of the youthful audience he expects. He's encouraging young choreographers, including Robert Battle, whose works on the bill include *Strange Humors* (pictured) and *Two*, "a comic look at a sixties couple," Parsons says. "It starts off with Donna Summer, costumes, wigs, and an Afro, and before you know it, they're dancing to Bach." But even as—or perhaps because—he's surrounded by youth, he's feeling his own age. On a cell phone from Mystic, Connecticut, where he's grabbing a sandwich on the dock and swinging his feet over the water, the choreographer admits that 22 years of touring has taken a toll. "You start to realize you've given up a long, large segment of your life to your art." Appropriately, given his oceanside setting, his New York gig kicks off with the premiere of *Sea Side*, a typically lighthearted piece he describes as "my idea of four people spending the afternoon at the beach—a romp that ends with a beach ball." Though he won't be performing with his company this time (these days, they occasionally tour without him), his signature solo, *Caught*, in which the dancer is frozen by a strobe light while flying though the air, is still a highlight of the program. "For years, something about dance and photography excited me—*Caught* is like a negative before the image is imprinted on it. It's true: It tells a thousand words." T.P.

graph by Lois Greenfield.

cue

Nightlife

Edited by Ethan Brow

Concerts

Keb-Mo
11/11 at 8. • Town Hall, 123 W. 43rd St. (212-840-2824). $37.50-$45.

Leo Kottke; Tuck and Patti
11/10 at 8. • Town Hall, 123 W. 43rd St. (212-840-2824). $32.50-$37.50.

'N Sync
11/6–11/7 at 7:30. • Continental Airlines Arena, East Rutherford, N.J. (212-307-7171). Sold out.

P.O.D.
11/10 at 7:15. With Project 86 and Linkin Park. • Roseland, 239 W. 52nd St. (212-307-7171). $20-$23.50.

Rancid
11/11 at 7:15. With AFI; the Distillers. • Roseland, 239 W. 52nd St. (212-307-7171). $15.

Yoko Ono
11/9 at 8. • Japan Society, 333 E. 47th St. (212-752-3015). $25.

Small Stages

Arlene Grocery
11/6: Pan; Punk/Metal Karaoke. 11/7: On the Lam; Dan Powers. 11/8: Father Divine; Benjamin Wagner. 11/19: Sean Altman; Dacks. 11/10: The Coopers; Lourds. 11/11: Huge; Booda Velvets. 11/12: Espadrille; The Negatones. 11/13: Co 2; Delicate Awol. • 95 Stanton St. (212-358-1633). $.

B.B. King Blues Club & Grill
11/9: WC Handy All-Stars. 11/10–11/11: James Brown. • 243 W. 42nd St. (212-997-4144).

Bowery Ballroom
11/6: A3. 11/9: They Might Be Giants. 11/10: The Iguanas. 11/11: Richard Ashcroft. 11/12: Fastball. 11/13: Jayhawks. • 6 Delancey St. (212-533-2111).

Chicago B.L.U.E.S.
11/9: Christine Santelli. 11/10: Alberta Adams. • 73 Eighth Ave. (212-924-9755). $.

Fez
Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing for Time." 11/6–11/7: The Americana Project. 11/8: Laura Cantrell. 11/10: Stars. 11/11: Karla Schickele. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
11/6: Deltron 3030. 11/8: Peter Murphy. 11/10–11/11: The Disco Biscuits. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 11/6, 11/13: B.J. Ward. 11/7–11/8: Misia. • 425 Lafayette St. (212-239-6200).

Knitting Factory
11/6: Flowers for Jeanne: Memorial Benefit Concert for Jeanne Lee. 11/7: Leroy Jenkins Quartet. 11/8: Midget Handjob. 11/9: David S. Ware Quartet. 11/10: Movietone; Crescent; Soul-Junk. 11/11: Hot Water Music; Alkaline Trio; Strike Anywhere. 11/12: "New York Underground Music & Poetry Festival," feat ing Keeping the Flame Alive; David Amram; I Ranaldo; Ira Cohen; Jack Newfield; Steve Dalach sky; Tuli Kupferbert. 11/13: Bablicon; Volcano t Bear; Come Winter. • 74 Leonard St. (212-219-3055).

Makor
11/8: Mishcommunication D.J. Night. 11/9: Kate R by. 11/11: Jet Set Six; Cocktail Angst; Dave's True Sto 11/12: Charles Blenzig. • 35 W. 67th St. (212-601-100

Manitoba's
Mondays: Beat Rodeo. Tuesdays in November: "Ha core" with Misstress Formika. Fridays: Adam Ro 11/8: Jack O'Hara; Richard Lloyd. 11/9: The Bon Pops. 11/11: The Fleshtones. 11/13: Bill Kirchen a Too Much Fun. • 99 Ave. B (212-982-2511).

Maxwell's
11/8: John Wesley Harding. 11/9: The Iguanas. 11/ Midget Handjob. 11/11: Wayne Hancock. 11/12: Sandy & The Fly-Rite Boys. • 1039 Washington Hoboken, N.J. (201-653-1703).

Mercury Lounge
11/6: Jim Kremens; Pound. 11/7: Esmerelda; Wi field. 11/8: Cinematic. 11/9: The Interpreters U.S.S 11/10: The Strokes; the Damn Personals. 11/11: A jandro Escovedo. 11/13: Sister 7; Josh Joplin. • 21 Houston St. (212-260-4700).

S.O.B.'s
11/6: Junior Gonzalez. 11/7: KRS-ONE. 11/8: M 11/9: Tom Tom Club. 11/10: Miles Jaye. 11/11: Silv Magda. 11/13: Ray Ramos y Su Sonora. • 204 Va St. (212-243-4940).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursd Groove Collective. 11/10: Walter Wolfman Washingt 11/12: Agent Orange. • 161 Hudson St. (212-386-3600

Clubs

Centro-Fly
Like Vinyl, Centro-Fly is hopping with big-name talent nearly every day of the we Thursdays: "Subliminal Sessions" with Erick Morillo and occasional spe guests like Armand Van Helden and " tle" Louie Vega. The second Friday every month: Long-running house p "N'Ice," which made an exodus fr Baktun after more than a year at meatpacking-district nightspot. Third day of every month: House party "C fu-sion," also a refugee from Baktun, v big-name D.J.'s like Chicago's Pierre. urdays: Energetic house and big beat v "Plant." The last Saturday of every mo Plant presents D.J.'s Junior Sanchez Roger Sanchez (no relation), two of N York house music's finest. 11/9: Lau Garnier. • 45 W. 21st St. (212-803-7859

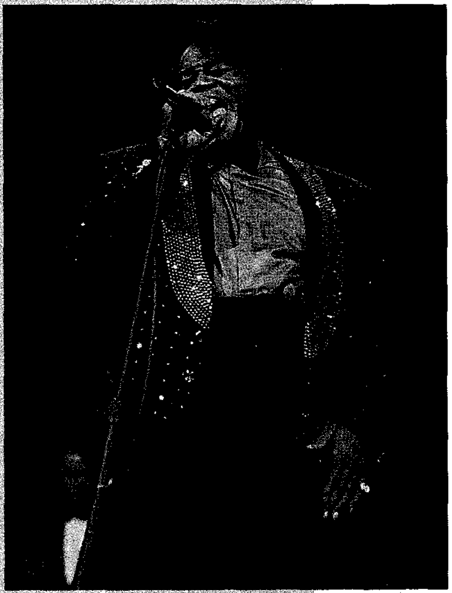
Cheetah
A jungle-themed club with a spac dance floor and a small yet powe sound system. Thursdays: "Clique," w the socialite set grooves to hip-hop b Fridays: Blokes go crazy to hous "GBH" ("Great British House"). Sa days: Thumping tribal house and live cussionists at "Cherchez La Fem Sundays: Nicky Siano of "Twelve W joins "Boys Nite" D.J. Merritt f brand-new party called "Mardi Gras." The emp will be on deep-house and garage classics, so the moters will provide bus service from that other day house gathering "Body & Soul." 11/10: " Moneypenny's." • 12 W. 21st St. (212-206-7770).

Fun
This sprawling, bi-level, warehouselike space do

Special Appearance

Soul Power

As befits his Godfather of Soul status, an interview with **James Brown** (pictured) is an entirely one-way conversation, akin to listening to samples of his voice on a hip-hop record. "B.B. King is gonna be so nice," Brown says—without a question or prompting—of his November 10 and 11 dates at the B.B. King Blues Club & Grill. "I'm gonna be so close to the people! They're gonna be able to see me sweat!" A question is snuck in: What era of Brown's music, from the mid-fifties on, should we expect to hear at the shows? "Era?!" Brown says incredulously. "I'm *James Brown*. I don't have to worry about no era. I'm here and now, and I've got more history than any other artist in the world." What about his band, which has in the past included some of the finest musicians on the planet, including Bootsy Collins, Fred Wesley, and Maceo Parker? "Oh, man, I've got two redheads, one blonde, and one real nice-looking brunette." *That's* his band? "Oh, sorry, I thought you were talking about my dancers. I got two drummers, two bass players, a bunch of horn players, and four guitarists. B.B. King's gonna have to give me some room!" Anything else to expect at the pair of dates? "Tell the ladies I got my funk suit on," Brown says, laughing heartily, "and to give me the best smiles in the world when they see me." Done. E.B.



Photograph by Kevin

ok big-name D.J. talent, but it's got one of the
olest interiors in clubland, with huge projections of
anese *anime,* a vertiginous yet comfy balcony area,
1 a seemingly gravity-defying D.J. booth. Best of
Fun recently snagged the cyber-fetish party "Click
)rag" from the now-defunct Mother. • 130 Madison
under the Manhattan Bridge (212-964-0303). $5.

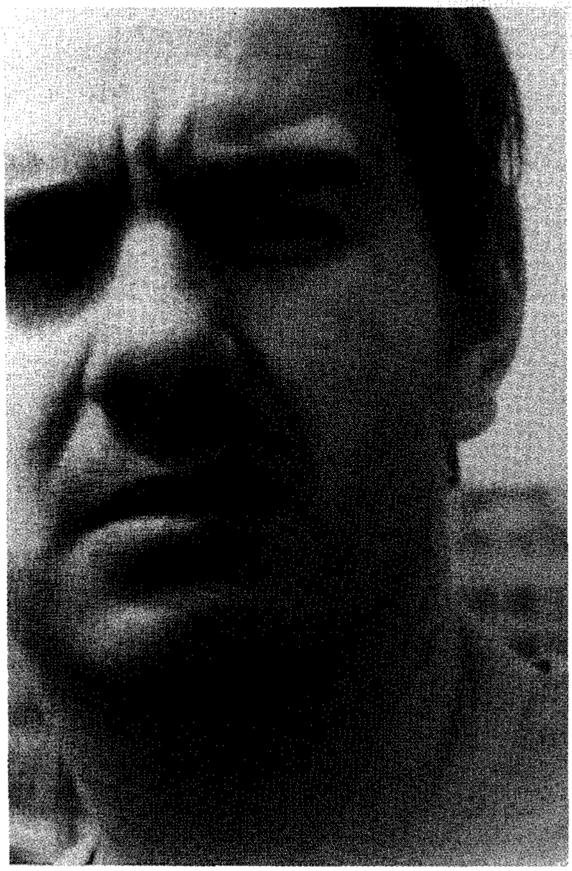
lcyon

another excellent, unpretentious outer-borough
htspot with an eclectically minded lineup of house,
ım 'n' bass, and electronica. Sundays: D.J.'s spin am-
nt music at "Undercity." Wednesdays: "THC: Tech-

Performance

Behavior Modification

Like drum 'n' bass, techno has fallen into a purists-only rut that favors technical wizardry over feeling, emotion, and dance-floor fervor. But French producer **Laurent Garnier** (pictured) aims to change all that with an ambitious album of electronica called *Unreasonable Behaviour,* which incorporates buzzing techno, two-stepping drum-'n'-bass beats, and ambient soundscapes. In another break with his techno brethren, the producer will re-create those sounds live—not on turntables—at Centro-Fly on November 9. (See "Clubs.")



graph by Rebecca Bournigault.

ıse Connection." Thursdays: Balanco Azul. Fridays:
upuncture: Therapy with Needles." Saturdays:
ductions," where Halcyon takes the best D.J.'s
n well-known parties like "Twelve West" and
ımsa." 11/9: D.J. Pathaan. • 227 Smith St., bet. Butler
Douglass Sts., Brooklyn (718-260-WAXY).

ıelight

Limelight is officially back from the dead thanks
s powerhouse weekend nights, which see the likes
etroit techno icon Jeff Mills and the trance heav-
f the "Gatecrasher" crew grace the turntables. The
elike club's renaissance comes just in time, as oth-
ıegaclubs like Twilo have become uncomfortably
ed, verging on the claustrophobic. • 660 Sixth Ave.,
)th St. (212-807-7780).

ıe

downtown spot is now host to excellent, enthu-
cally received D.J.-oriented nights as well as up-
coming rock and dance acts. Mondays: "Giant
Mondays" with the gloriously great D.J. Ron
t. Tuesdays: "Prohibited Beatz," electronica in all its
y and varied subgenres with D.J.'s Swingsett and
i. Thursdays: Reggae and soul with "Mash Pota-
" Fridays: Hip-hop with D.J.'s Stretch Armstrong
Mateo. Saturdays: D.J. Greg Poole's dance-centric
mendous." • 285 W. Broadway (212-941-0900).

health-and-wellness theme (white walls, bath-
ıs designed to look like saunas) is thankfully
ly unobtrusive, and the crowd is thankfully not
excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: "Big Bad Dodgy Disco," with New Wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Twilo

The superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. • 530 W. 27th St. (212-268-1600).

Vinyl

Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house") by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. 11/8–11/11: Yellowjackets. 11/12: "Cubarama." 11/13: Cab Calloway Orchestra. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 11/7–11/12: Bob James Trio. • 131 W. 3rd St. (212-475-8592).

Buddy DeFranco and Terry Gibbs

11/9 at 8. • The Pace Downtown Theater, 3 Spruce St. (212-346-1717). $20.

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 11/7–11/12: Bobby Hutcherson Quartet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" presents: "Swing That Music"

11/13 at 7:30. The Fifth Annual Awards Gala and Benefit Concert featuring the Lincoln Center Jazz Orchestra with Wynton Marsalis. • Avery Fisher Hall, 64th St. and Columbus Ave. (212-721-6500). $35–$70.

"Jazz at Lincoln Center" presents: Cedar Walton & Buster Williams Duet

11/9–11/11 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St, tenth floor (212-721-6500). $45.

"Jazz Insights: A Satchmo Centennial Celebration"

Lecture and performance series hosted by Arnold Jay Smith. All lectures begin at 7:45. 11/7: Phoebe Jacobs. • The New School, 66 W. 12th St. (212-229-5783). $35.

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 11/6: Norman Hedman & Tropique. 11/7–11/12: The Winard Harper Sextet. 11/13: New Jazz Composer's Octet. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

11/10: Lou Donaldson Quartet. • The Rose Center is open until 8:45 P.M. Fridays; suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Museum of Natural History, Central Park West at 79th St., American Museum of Natural History (212-874-3929).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565). $.

Sweet Basil

An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 11/7–11/12: Avishai Cohen. • 88 Seventh Ave. So. (212-242-1785).

Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 11/1: John Zorn Improv Night. 11/8: Yuka Honda, Susie Ibarra, & Pamelia Kurstin. 11/9: Mat Maneri Trio. 11/10–11/11: Dave Douglas. 11/12: The Murrays. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 11/7–11/12: Stefon Harris Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 11/7: "Political Asylum: The Revolution Without. 11/8: "The Girl Show." 11/9–11/12: "The Nasty Show." • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 11/15: Colin Quinn; Greg Giraldo; Wanda Sykes; Elon Gold; Mitch Fatel; Keith Robinson; Godfrey. 11/6–11/12: Colin Quinn; Greer Barnes; Wanda Sykes; Billy Burr; T. Sean Shannon; Keith Robinson; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no mi mum. 11/6–11/12: Pete Correale; Quentin Heg Richie Byrne; Nancy Redman. • 1118 First Ave., b 61st and 62nd Sts. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Ev Tues. and Sun.: New Talent Showcase; Wednesd with Robert Klein. Shows Sun.–Thurs. at 8:30 ($1 Fri. and Sat. at 8:30 and 10:30 ($15). Two-drink mi mum. 11/10–11/11: Ted Alexandro; Juston McKinn Louis Ramey. • 34 W. 22nd St. (212-367-9000).

"Spin Cycle Comedy"

Comedy from Danny Cohen and Jodie Wasserm while you separate your whites and colors. Reall King Size Laundromat, 178 Seventh Ave., at 20th St. (2 501-6016). Free.

Stand-up New York

Robin Williams is known to drop by here un nounced to warm up for his *Letterman* appearan Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, 12:15 A.M. $12 cover. 11/10–11/11: John Bush; B Burr; Tom Papa; Todd Barry. • 236 W. 78th St. (212-5 0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in cozy environs. (Early shows Tues.–Sat., late shows and Sat.) Through 11/25: Susannah McCorkle. • 5 44th St. (212-840-6800).

Arci's Place

A Murray Hill–area Italian restaurant with an intim cabaret space. Mondays at 8: Jim Caruso and B Stritch. 11/7–12/2, except Sundays: Judy Kaye. • Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle

Every Monday, Woody Allen swings through the ly set with Eddy Davis & His New Orleans Jazz B at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (744-1600).

Cafe Pierre

Tues.–Sat., singer-pianist Kathleen Landis celebr her fourteenth year at the Cafe Pierre with a spe program called "Fascinating Rhythms: 50 Years American Popular Song and Jazz." Sun.–Mon., N cy Winston sings and plays piano. $19 minimum; ja et and tie required. • Fifth Ave. at 61st St. (212-940-81

The Carnegie Club at Carnegie Bar and Boo

Fridays and Saturdays at 9:30 and 11: Sinatra imp sonator Cary Hoffman, backed by Stan Rub eleven-piece big band. $20 cover; two-drink m mum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evenin overwrought Broadway fare than some underst cabaret? Fridays in November: "The Next Big Br way Musical." Sundays in November: Scott Coult 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency

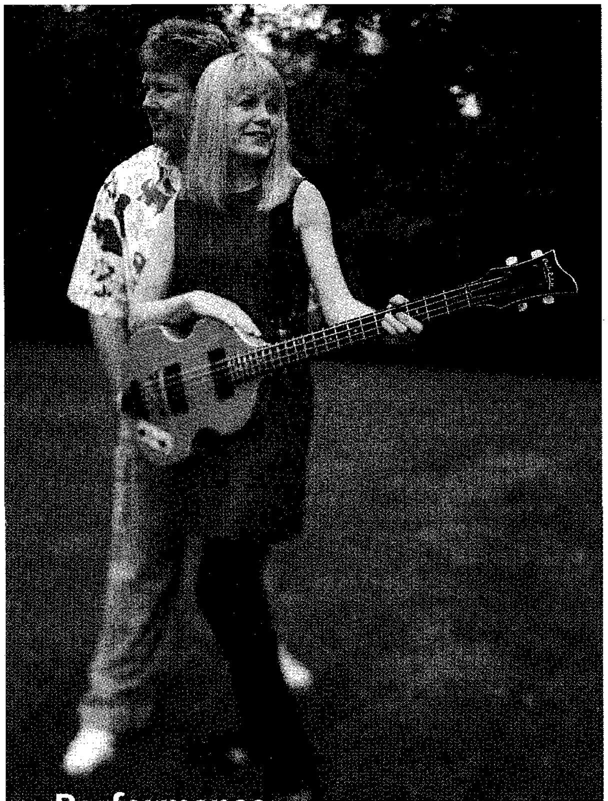
Michael Feinstein's cabaret space at the Regency tel shares the room with the restaurant 540 Park. T ets are $50 Tues.–Fri.; $75 for the early show on day and all shows on Saturday; $50 food-and-d minimum. Through 11/25: Barbara Cook. • 540 Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café

The theater district's newest post-show snuggery, next door to an overwrought Russian restaura steer clear of the Cossack-dagger-toting doormen you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 11. $30 cover; $15 minimum. • 365 W. 46th St. 586-0244).

Judy's

This cozy and friendly piano bar features two pe mance spaces, a fine menu, and a weekly gig by herself. 11/6: "Leer Mondays." 11/7: Kathy Kell 11/8: Joan Anne Maxham. 11/9: Debbie Le 11/10: Elaine St. George; Aaron Lee Battle. 11 Judy Kreston and David Lahm; Evy Scheff. 11 Audrey Britten; Joan Anne Maxham; Eric Mi Gillett. 11/13: Elain St. George. • 169 Eighth Ave. 18th and 19th Sts. (212-929-5410).



Performance

Two Heads Together

The **Tom Tom Club**—drummer Chris Frantz and bassist Tina Weymouth (pictured)—might have begun in the early eighties as the spun-off rhythm section of Talking Heads, but they've blossomed into a mini-institution of their own, as dozens of samplers have looked to harness the blippy groove of their 1981 hit "Genius of Love." The group returned this year with an appropriately post–New Wavey, dubby album, *The Good the Bad and the Funky*, which they'll showcase—along with that ever-infectious first hit—at a small-club appearance at S.O.B.'s November 9. (See "Small Stages.")

Photograph by Kwaku A

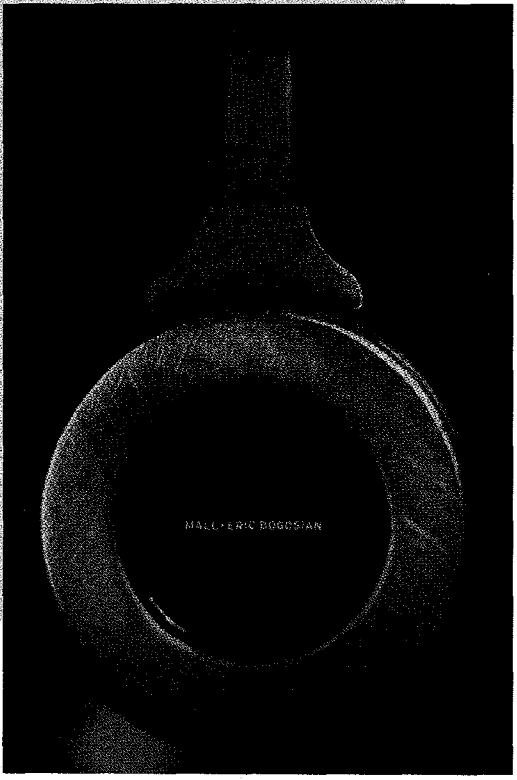
TheMix

Edited by Boris Kachka

In Print

Slouching Toward Paramus

Fittingly for a monologuist turned novelist, **Eric Bogosian**'s first brash statement during a teatime conversation comes not from his mouth but from a screen saver behind him. ALIENATION IS SIMPLY A LACK OF MONEY, the monitor reads, as Bogosian discusses the rising cost of the expansive Hudson Street space he and his wife, theater director Jo Bonney, use to write and rehearse. (The couple and their two sons split the rest of their time between a nearby apartment and a house in the Jersey 'burbs they bought in the mid-eighties.) While Bogosian's early monologues evoked his drug-ridden Elizabeth Street environs, his later work *subUrbia* and now his first novel, *Mall*—in which a particularly odious shopping emporium becomes the scene of the latest televised shooting spree—may be influenced by the towns of Sussex County. "The closest thing to me is a strip-mall," Bogosian says of the family homestead. "I go to Kmart; I go to Wendy's. Any notion that I'm not really part of this is baloney. I was one of the first mall rats in the world. They built one of the first really big malls where I grew up in Massachusetts, and we used to hang out there with no particular thing to do." Though *Mall*'s characters—a homicidal speed freak, a bimbo housewife, a dreadlocked teen slacker—were hardly a stretch for Bogosian, the process of building an actual narrative required "patience that I wouldn't have had ten years ago." He plans to write at least one more, much longer novel. "I'm mainly entertaining myself. You're not reading it for great literature. I'm not John Updike or Nabokov or something. What I'm trying to do is expose myself. If somebody goes, 'Okay, now we've seen the inside of his head, and he's pretty simple-minded,' then I'll go off and cry, I guess." (See "The Written Word" for Bogosian's two New York readings.) B.K.



adio Highlights

'NYC Election Special"
10 needs fancy graphics and pie charts? Catch the iclusion of the season's biggest sporting event, as ered by Linda Wertheimer, Brian Lehrer, Beth Fer- and pretty much everyone else on NPR's news ns nationwide. Even if the outcome is your own sonal apocalypse, constant updates, focus groups, detailed candidate coverage will make it an illuminating one. • 11/7, 7 P.M.–midnight, later if necessary. YC, 820 AM.

ected Shorts
s week, Lynne Thigpen reads Edwidge Danticat's *nen Like Us* and Lillo Way reads Maura Stanton's *nsky*. • 11/12, noon–1 P.M., WNYC, 820 AM; 6–7 P.M., YC, 93.9 FM.

er Singer on "The Green Room"
: famous and controversial bioethicist, author, and Princeton professor discusses his latest book, *A Darwinian Left: Politics, Evolution, and Cooperation*—about the need for the left to get rid of Marx and reclaim Darwin. • 11/13, 7–8 P.M., WFMU, 91.1 FM.

Lectures and Panels

"Translating Paul Celan"
John Felstiner, who has just published his translation of *Selected Poems and Prose of Paul Celan*, lectures on issues of translation and reads from the work, in honor of Celan's 80th birthday. NYU's Ulrich Baer introduces him. • 11/7 at 7 P.M. Deutsches Haus at NYU, 42 Washington Mews (212-998-8663); free.

Eiko Ishioka
The designer whose varied work has earned her an Oscar, an Emmy, and a Cannes award discusses her projects with publisher Nicholas Callaway to celebrate the publication of *Eiko on Stage*, a compendium of her stage and screen work over the past twenty years. • 11/8 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-752-3015); $10, $5 students.

New York Art Dealers
The New York Artists Equity Association hosts Westwood Gallery president James Cavello, gallery co-owner Laurie de Chiara, and gallery owner Cheryl McGinnis for a panel discussion about the ins and outs of being a New York dealer and running a gallery. Manhattan Arts International founder Renée Phillips moderates. • 11/9, 6:30–8:30 P.M. 498 Broome St. (212-472-1660 to RSVP); free.

"Digital Cities: Reorganizing Urban Space"
Stephen Graham, author of *Splintering Urbanism*, lectures on what he considers to be the tendency of digital technology to tear apart the fabric of the modern city. Michael Sorkin, the chairman of City College's urban-design graduate program, provides a response. • Benay Venuta Hall, Lighthouse International, 111 E. 59th St. (212-753-1722); $7.

"Democratic Transitions and Civil Society in the Iberian World"
NYU's Eduardo Subirats lectures on the two nations' sometimes difficult journeys toward genuine democracy. • 11/13 at 6:15 P.M. The King Juan Carlos I of Spain Center, NYU, 53 Washington Sq. So. (212-998-3650); free.

"The Remarkable Legacy of Oscar Wilde"
As Holt releases *The Complete Letters of Oscar Wilde* and the centennial of Wilde's death approaches, the New York Public Library for the Performing Arts launches a series, running through March, entitled "A Man of Some Importance: Oscar Wilde and the Performing Arts." Merlin Holland, the *Letters* co-editor and Wilde's grandson, delivers this broad opening lecture. • 11/13 at 6:30 P.M. Donnell Library Center, 20 W. 53rd St. (212-621-0618); free.

"The Balkans: Its History, Past and Present"
David Halberstam comes to the Algonquin to moderate a discussion between Mark Mazower, author of *The Balkans: A Short History*, and Pulitzer-winning journalist David Rohde, author of *Endgame*, about the fall of Srebrenica. • 11/13 at 7 P.M. The Algonquin Hotel, 59 W. 44th St. (212-840-6800, ext. 145); free.

The Written Word

"Line Reading Series"
The Drawing Center's monthly series continues with readings from Johanna Druker, Emily McVarish, and David Larsen, in conjunction with the exhibition "Untitled Passages," by Henri Michaux. • 11/7 at 7 P.M. The Drawing Center, 35 Wooster St. (212-226-5075); $5.

Ishmael Houston-Jones, Karen Lillis, C. Bard Cole
The authors read from their work at the weekly "Readings A Go Go" fiction series. • 11/7 at 9 P.M. Bouche Bar, 540 E. 5th St. (212-475-1673); free.

Chang-rae Lee
The award-winning author of *Native Speaker* reads from his new novel, *A Gesture Life*. • 11/8 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Eric Bogosian
The playwright and monologuist reads from his first

novel, *Mall,* first at Pratt, where he is joined by Rigoberto Gonzalez reading from his critically acclaimed poetry, and then at Barnes & Noble Union Square. • 11/9 at 6:30 P.M. Memorial Hall, Pratt Institute, 200 Willoughby Ave., Clinton Hill, Brooklyn (718-636-3570); 11/10 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); both free.

Edward Swift
The author reads from his works *Splendora* and *A Place With Promise.* • 11/9 at 7 P.M. A Different Light, 151 W. 19th St. (212-989-2158); free.

Christine Stansell
The author of *American Moderns: Bohemian New York and the Creation of a New Century* discusses everything in her book, from sex to politics, and signs copies, too. • 11/9 at 8 P.M. The National Arts Club, 15 Gramercy Park So. (212-475-3424); free; jacket required.

Cornel West
The renowned scholar reads from and signs copies of *The African-American Century.* • 11/10 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Tobi Tobias
The *New York* dance critic discusses and signs copies of her book *Obsessed by Dress.* • 11/13 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Malachy McCourt
The Irish brother reads from and signs copies of his new memoir, *Singing My Him Song.* • 11/13 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Special Events

Tours

"The Civil War and the American Revolution"
In honor of Veterans' weekend, a tour of lower Manhattan highlights the city's involvement in both conflicts. Stops include Hamilton's grave and a former Confederate prison camp. • 11/11 and 11/12 at 1 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Gramercy Park, the American Bloomsbury
This walk through the elegant garden neighborhood focuses on architecture and the notable residents who populated the area, like Theodore Roosevelt, Stanford White, Edith Wharton, Babe Ruth, James Cagney, and Humphrey Bogart. • 11/12 at 2 P.M. Meet at the southeast corner of Broadway and 20th St. (732-270-5277); $10.

Benefits

Anna Sokolow's Players' Project Concert
In honor of the choreographer, who passed away this year, her own group will perform three of her later works after a gala fund-raising reception. • 11/8, reception at 7 P.M., performance at 8:30 P.M. Theater of the Riverside Church, Claremont Ave. at 121st St. (212-870-6784 for reservations); $100, $75 performance only.

Suits 'n' Salsa
The Enterprise Foundation hosts a Latin dance party to benefit HomeBASE, its housing-based welfare-to-work program. Guests who donate clothing will be eligible for prizes. • 11/9, 7–10 P.M. Chaos, 225 E. Houston St. (212-262-9575, ext. 153); $50; advance payment online only at www.enterprisefoundation.org/newyork.nyjb.asp.

Twenty-Eighth Annual Promise Ball
The party, emceed by Chuck Scarborough and chaired by Ronne Fisher and Mary Tyler Moore, benefits the Juvenile Diabetes Foundation International and features dinner and dancing. • 11/11 at 6:30 P.M., dinner at 8 P.M. Grand Ballroom, the Waldorf-Astoria, 301 Park Ave., at 50th St. (212-689-2860); $1,000–$5,000.

The Immigrants' Theatre Project
The Lower East Side Tenement Museum holds a benefit performance of *Looking For Louie,* about a Russian Jewish immigrant family, followed by a reception. • 11/12 at 7 P.M. Lower East Side Tenement Museum, 97 Orchard St. (718-237-4545); $30.

Happening

The Crowd Went Wilde

"The hall had an audience larger and more wonderful than even Dickens had," wrote O car Wilde of his first New York lecture in 1882. "I was recalled and applauded and am no treated like the Royal Boy. [A secretary] whose hair resembles mine is obliged to send c locks of his own hair to the myriad maidens of the city, and so is rapidly becoming balc Oscar Wilde died 100 years ago this month, thanks in part to a reputation less celebra ed in Britain than over here. Merlin Holland, Wilde's grandson and the co-editor of the r

cently published *Complete Letters of Osc Wilde,* will probably be received more sober when he delivers the opening lecture in tl New York Public Library's months-long ce tennial tribute, A Man of Some Importanc Oscar Wilde and the Performing Arts, on N vember 13 at the Donnell Library Center. (S "Lectures and Panels" for details.)

"Swing That Music"
Jazz at Lincoln Center holds its fifth annual awa gala and benefit concert, hosted this year by CBS's Bradley with honorary chair Sidney Poitier. Wynt Marsalis and the Lincoln Center Jazz Orchestra, w special guests, perform jazz standards popularized Louis Armstrong. • 11/13 at 7:30 P.M. Avery Fisher Hall, Lincoln Center Plaza, Columbus Ave. at 64th St. (212-2 6570); $1,000 and up.

Exhibit

City of Lights: Art Walk
A month before Rockwellian images again fill swank storefronts, fourteen young contempor artists will show their work in windows along 5 Street and Madison and Park Avenues. Jenni Bolande, Meghan Boody, Renée Cox, Laurie Si mons, and others will display art in Baccarat, Herm Lacoste, and ten other members of the French-pr uct collective Comité Colbert. Several of the parti pating stores will host visual art or performance during the opening reception on 11/14. • 11/10–11/ Madison Ave., Park Ave., and 57th St. (call 212-809-2012 information or a printed guide); free.

Other Events

"Hot Magazine Jobs 2000"
The Magazine Publishers of America host the fi ever job fair for the magazine-publishing indus More than 30 publishing companies will exhibit attend, submit a résumé online at the MPA Web www.magazine.org/jobfair. • 11/7, 10 A.M.–7 P.M. Metropolitan Pavilion, 125 W. 18th St. (212-872-3731);

Mum Toss
Clearing its North Garden in time to plant tulips the spring, the Central Park Conservatory Garden hold an official "mum toss," giving away 2,000 lo stemmed Korean chrysanthemums. Come early the best selection; replanting instructions will be vided. • 11/9, 9 A.M. until they run out. Conservatory den, North Garden, Fifth Ave. at 106th St. (Central Conservancy, 212-310-6636); free.

Triple Pier Expo
This two-weekend fair features an astonishing arra antiques from 600 different exhibitors—everyt from costume jewelry and other kitsch at Pier 8 bronze and porcelain at 92. • 11/11, 11/12, 11/18, 11/19; call for exact times. Passenger Ship Terminal 88, 90, and 92, Twelfth Ave. from 48th to 55th St. 255-0020); free.

Vintage Poster Auction
The total value of the 700 vintage posters auctic off here will be around $2 million. There Toulouse-Lautrecs and posters of motorcycles, Fr

Game Week

HOME ░ AWAY ▓

	Mon: 11/6	Tue: 117	Wed: 11/8	Thurs: 11/9	Fri: 11/10	Sat: 11/11	Sun: 11/12
GIANTS							STL FOX 4:15 P.M.
JETS							▓ IND ESPN 8:35 P.M.
KNICKS		▓ MIL METRO 8 P.M.	CLE MSG 7:30 P.M.		▓ BOS MSG 7:30 P.M.	CHA MSG 7:30 P.M.	
NETS			▓ WAS FSNY 7 P.M.	DET FSNY 7:30 P.M.		SEA FSNY 1 P.M.	
RANGERS		EDM MSG 7:30 P.M.		▓ WAS MSG 7 P.M.			PHO MSG 7 P.M.
ISLANDERS		NSH FSNY 7:30 P.M.		▓ BUF METRO 7 P.M.		SJ FSNY 7 P.M.	
DEVILS			NSH METRO 7:30 P.M.		PIT FSNY 7:30 P.M.	BUF METRO 7:30 P.M.	

Photograph by Napoleon Sarony. Opposite page, photograph by Patrick McM

ısic halls, old circuses, and much more. • Pre-
ving, 11/10 and 11/11, 9 A.M.–9 P.M. Auction, 11/12 at 11
. Armenian Diocese Church Auditorium, Second Ave.
35th St. (212-787-4000); free.

nual Baptism Celebration

e Batizado is a Brazilian baptism ceremony in-
porating the Afro-Brazilian martial art of
eira. Mestranda Edna Lima, the first female mas-
in *capoeira*, joins the group Abada-Capoeira to
form. • 11/12, 2–4 P.M. St. Marks Church, 131 E. 10th
(212-414-0622); $15.

ports

avyweight Explosion

other edition of this monthly heavyweight se-
at the Hammerstein Ballroom. Fight card to be
ounced. Tickets $25–$125. • 11/8, 7:30 P.M., Ham-
stein Ballroom at the Manhattan Center, 311 W. 34th
(212-564-4882 or 212-307-7171).

RRC Cross Country Championships

the heels of the New York City Marathon, the
w York Road Runners club hosts one of the
mier cross-country races in the city in Van
tlandt Park. The race features a number of age-
up championships, from pee-wee (ages 6 and
nger) to veterans. Numbers and T-shirts may be
ked up at the NYRRC, 9 E. 89th St., 11/11
n 11:30 A.M. to 4:30 P.M. or on race day from
) A.M. to fifteen minutes before each race. Visit
NYRRC Website, www.nyrrc.org, for start lo-
on, directions, and race schedules (but be pre-
d to run as early as half an hour in advance of
scheduled starting time). • 11/12, first race at 10
Van Cortlandt Park, Bronx (212-860-4455).

ıse Championships

sixteen top-ranked women, including Martina
gis, Lindsay Davenport, and Venus and Serena
liams, face off in the Garden one last time—this
ual women's-tennis world championship moves
Germany next year. Tickets: For group discounts,
212-465-6080; for preferred seating, 212-465-
1; for individual tickets, 212-307-7171. Match
dule to be announced. • 11/13–11/19, Madison
are Garden, www.thegarden.com/chasechamps.

cene Stir

Patrick McMullan, *New York*'s very own gadfly-about-town, becomes the subject himself in his first major show, at the Tony Shafrazi Gallery on November 7. Or try his two new gender-specific books: *Men's Show* recalls Calvin Klein's rec-room ad campaign (see sample above), and *Secrets of the Riviera* goes backstage at the annual Victoria's Secret fashion shows. But wait . . . if he's at the book party, who'll shoot the opening?

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Solutions to last week's puzzles

■	I	M	P	A	L	E	■	M	O	T	H	E	R	■
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cue Kids

Edited by Susan Ave

Children's Events

Presenting John Lithgow, Author-Singer

The stage, screen, and TV star comes to Carnegie Hall for a musical adaptation of his new book, *The Remarkable Farkle McBride.* Lithgow sings both new and old songs and even strums a little on the guitar, an instrument he picked up as an adult. • 11/12 at 2 P.M., 154 W. 57th St. (212-247-7800); $5.

Jersey Kids' Day Off

While New York kids muddle through yet another school week, their Jersey counterparts have Thursday and Friday off, thanks to a teachers' convention. The Morris Museum has picked up the slack in a two-day workshop that includes pottery-making and lessons in sculpting. • 11/9-11/10, from noon to 3 P.M., 6 Normandy Heights Rd., Morristown, N.J. (973-538-0454); $7, includes workshop and museum admission.

Meet the Author

E. L. Konigsburg, widely known for her two Newbery Medal–winning novels *From the Mixed-Up Files of Mrs. Basil E. Frankenweiler* and *The View From Saturday,* is coming to Books of Wonder to read her latest book, *Silent to the Bone,* a tale of adolescent confusion. • 11/11, noon to 2 P.M., 16 W. 18th St. (212-989-3270); free.

Reel Life

Travel the highways and byways of America with "Songs to Grow On: Celebrating Woody Guthrie," a presentation of Lincoln Center's Reel to Real program. Footage includes: Arlo Guthrie, Springsteen, Seeger, and some animated segments. In the live performance, the Vanaver Caravan does bluegrass banjo playing, Southern fiddling, clog dancing, Virginia reels, Lindy hopping, and modern-dance stomping. • 11/11 at 11:30 A.M. and 2 P.M., Walter Reade Theater, 70 Lincoln Center Plaza, at 65th St. (212-875-5000); $12, $6 kids 4-14.

Vaudeville for a New Generation

An afternoon of old-time fun comes to the Jewish Museum. A performance of the Paper Bag Players' new show, *Fortunately,* is included in the agenda. In this year's shtick, kids learn about odd happenings that have delightful endings. (The segment about one boy's messy room is particularly amusing.) The day also includes a hand-puppet workshop, storytelling, and gallery talks designed for the youngsters. • 11/12, from 1 to 4 P.M., 1109 Fifth Ave., at 92nd St. (212-423-3200); $13, plus museum admission for those 12 and older.

Watching Movies, Making Movies

For those Spielberg wannabes, the Brooklyn Arts Exchange offers a one-hour workshop on the fundamentals of making a video. The program begins with a collection of humorous kid shorts. • 11/12 P.M.; 421 Fifth Ave., Brooklyn (718-832-0018); $10, kids.

Just Kidding, Again

Spellbound, a feast of storytelling at Symphony Sp by David Gonzalez, includes Aesop's "The Lion the Mouse," "The Fisherman's Wife," and other t that explore the value of friendship, honesty, and rewards of effort. After the show, kids can pick tl favorite character from the stories and create tl own puppet and bring it to life onstage. • 11/11 A.M., 2537 Broadway (718-864-1414); $8.

Only Child, Happy Child

Families with only children experience different is than those with bigger broods. The Jewish Commu Center's director of early-childhood programs of "How to Raise an Only Child" to explore the conc that are unique to these families. • 11/9, from 7 to 9 P.M W. 65th St. (212-580-0099); $13.

The Season of the Harvest

The Neuberger Museum of Art's annual fall far Harvest Festival encourages visitors to celebrate change of the season with an afternoon of throughout the entire museum that features per mances by local children's groups, an art works on how to make an African headdress, and stc telling. • 11/12, from noon to 4 P.M., Purchase Coll 735 Anderson Hill Rd., Purchase (914-251-6100); $5.

Glass Slippers, et al.

Life-size puppets, dazzling special effects, and im native sets take the ultimate in romantic fairy t "Cinderella," and bring it to life in a production is both touching and humorous. • 11/12 at 3 P.M., Performing Arts Center at Purchase College, 735 An son Hill Rd., Purchase (914-251-6200); $12–$16.

Gettin' Buggy

Martina the Little Roach (*La Cucarachita Martin* based on Cuban and Puerto Rican folklore abo comical tale of a bug who, in her journey tov finding love, finds happiness and friendship. The ciety of Educational Arts uses colorful puppetr bring kids into a musical world where they can teract with the characters and begin to underst insect communication. • 11/12, 11/18 in English, and 11/19 in Spanish, at 3 P.M., 107 Suffolk St. Rese tions suggested (212-260-4080); $10, $8 kids.

Give a Sweater, Get a Ticket, or Two

In honor of the cardigan-clad Mister Rogers, wl neighborhood is on exhibit at the Staten Island C dren's Museum, kids are asked to donate new swe for holiday distribution to families living in tempc housing. Donors will receive two free admission es for each sweater donated. Other exhibits curr on view include: "Bugs and Other Insects," "Wo Water," "Portia's Playhouse," and "The Computer tion." • Snug Harbor Cultural Center, 1000 Richmonc race, Staten Island (718-273-2060); $4.

All Aboard

An exhibition of vintage scale models of cl American and European trains is on view at New York Transit Museum's Gallery at Grand tral Terminal, now through March 31, 2001. • A shuttle passage, adjacent to the station-master's o Hours: Monday through Friday 8 A.M. to 8 P.M., Saturd A.M. to 4 P.M. (212-581-1212); free.

Happening

Alien Takes Over Carnegie Hall!

Photograph by Greg

John Lithgow has played a visitor from outer space, a psychopathic murderer, a pot-plantation owner, a nursemaid transsexual—but now he's preparing for a part that draws from real-life experience for a change. As a youngster, he relished his parents' musical collection of hits from the forties and fifties; this week, he performs those songs live at Carnegie Hall and stars in a musical stage version of his first, just-published children's book, *The Remarkable Farkle McBride.* In the spirit of *Peter and the Wolf,* it's the story of a musical prodigy who loses interest in individual instruments until he discovers the wonders of a full symphony orchestra. Lithgow, who says he's still kicking himself for never mastering any instrument and claims his personality reflects a kazoo's—all enthusiasm, no skill required—admits he never would've entered the children's arena if he hadn't become a father himself. "I've always had a wonderful time performing for my kids," he says during a break from the set of *3rd Rock From the Sun.* "They're more spontaneous and unedited. The challenge is keeping their attention." To that end, Lithgow has some devices up his sleeve that he's certain will maintain an audience of jaded New York youngsters. One particular sketch includes the actor's drawing on a giant easel and letting kids shout out what they see. "I expect they'll make the same racket as other kids, but just a bit louder." (See "Children's Events.") S.A.

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ASK LALA

Noisy Neighbors

My next-door neighbors are frequently noisy and loud very late at night. What can I do?

Recognizing that one person's noise may be another person's music, legal remedies to stop noisy or annoying neighbors are difficult to enact. As a renter or owner, you are entitled to a reasonably peaceable and quiet living space. While you have a legal right to complain to your landlord if you feel your peaceable living environment is being unduly disturbed, it is always recommended that you try to communicate directly with the problem neighbor. Some differences can be resolved rather quickly through this method, especially if the neighbor was not aware that they were creating a disturbance.

In the event you decide to pursue a legal route, begin by reviewing your lease terms and conditions regarding excessive noise. Under the terms of most standard leases, the landlord is responsible for providing a peaceful environment, and should there fore take an active stance in protecting your rights. In the event where a noisy neighbor is being uncooperative, the landlord should go to the extent of taking legal action. A legal letter to the noisy tenant on behalf of the landlord, reminding the tenant of his/her responsibilities to the lease, is often quite effective.

You may want to obtain a copy of your local noise ordinance at city hall or a public library. If you are sending a letter to your neighbor, be sure to include a copy of your local noise ordinance. When problems persist, you might consider taking advantage of the impartial mediation services offered in most urban areas.

If you've taken all the above actions and the problem is still not resolved, you might consider taking legal action yourself. Be forewarned, however, that suing your neighbor for nuisance or even obtaining a court order against your neighbor to cut back on the noise, can be costly. Getting a court order passed will require police reports, witnesses, and testimonies.

Most cases against alleged noisy neighbors are dismissed very quickly in big cities because courts recognize the rights of tenants to make a reasonable amount of noise. The amount of noise tolerated usually varies according to the character of the neighborhood. Since circumstances vary from case to case, your best bet is often simply to try friendly communication with your neighbor.

LaLa Wang has been helping to connect renters, sellers, landlords and brokers since 1993. For more expert advice or to ask a question, email LaLa at asklala@mlx.com

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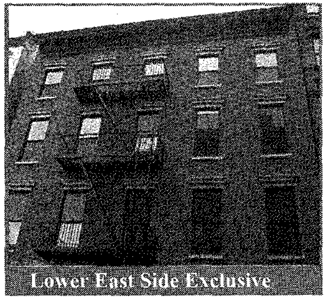
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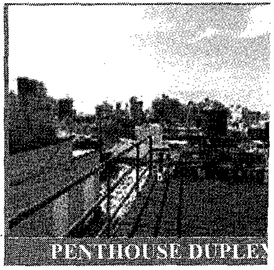
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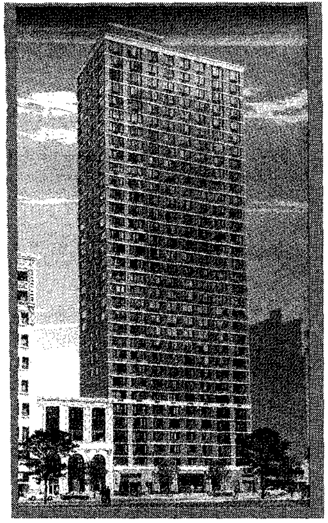

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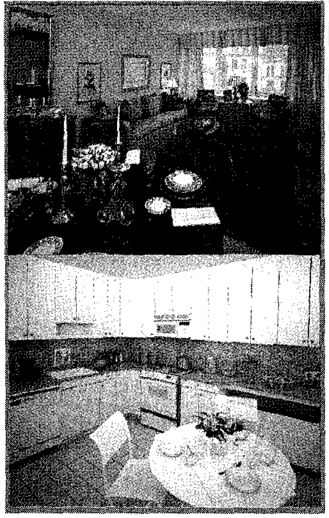

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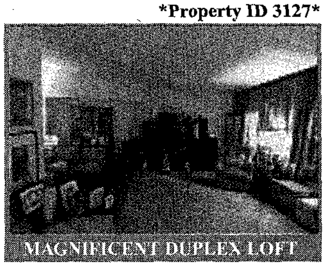

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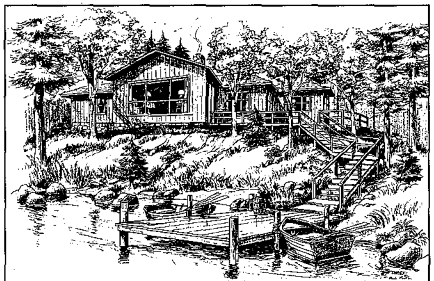

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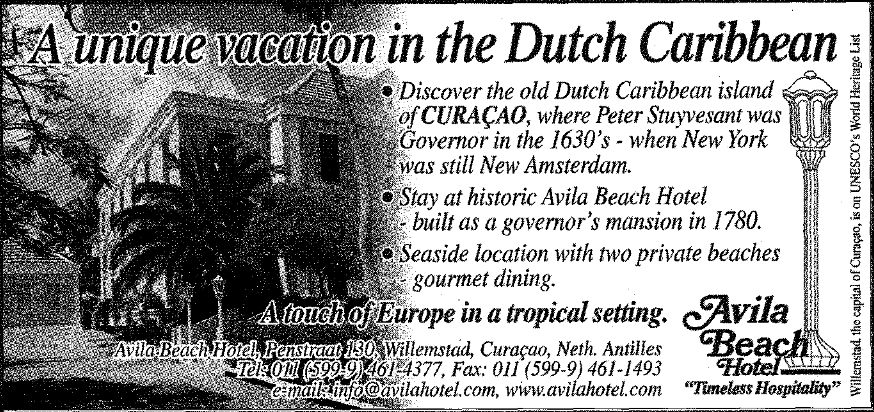

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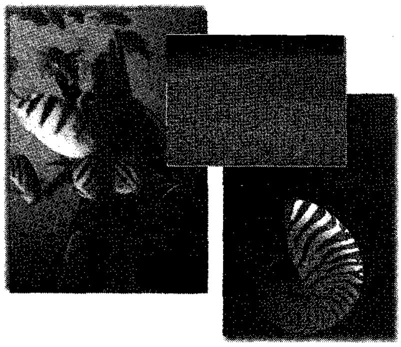

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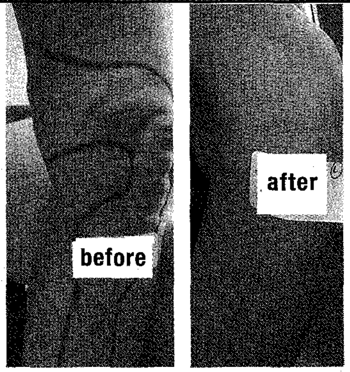

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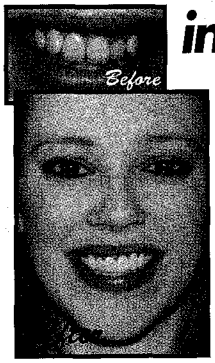

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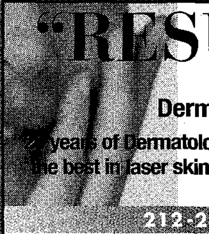

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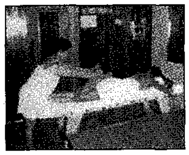

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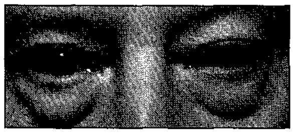
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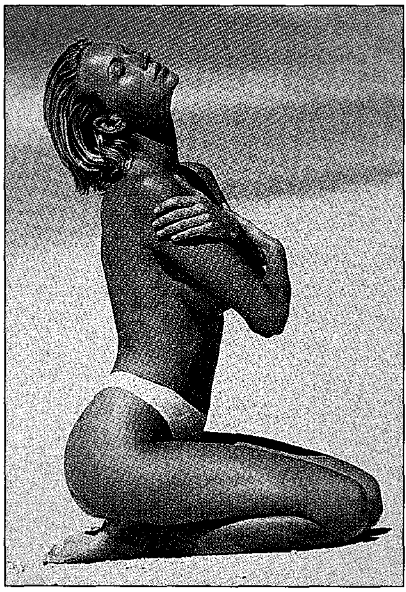

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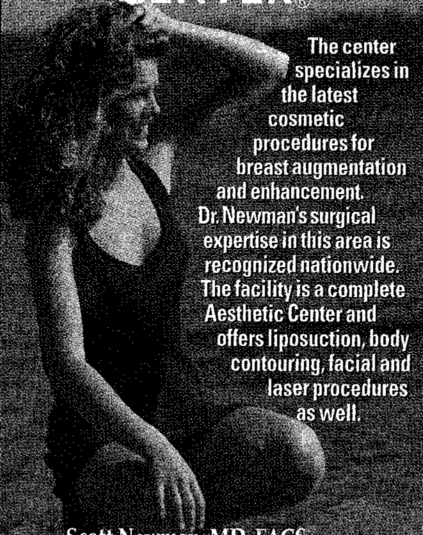

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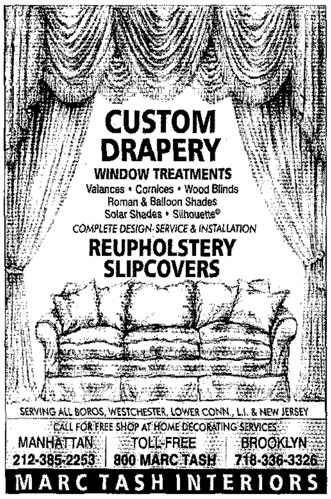

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autiful, Brainy Jewish Lady—vitching, sensual, warmhearted, ghter-loving, leggy, cultured, affec-nate, long-haired brunette, 5'6", lbs, with charmed, secure life, a yen witty repartee, upscale interests and a ible, rewarding career. Seeking Jewish, ny, kind, altruistic, communicative, gle/divorced/available, very successful epreneur/CEO type, 37-57, with class, iples, integrity and an ability to laugh imself. 5728 ✉☎

ite, Nice—Warm, affectionate, slim, ty black female, MBA, 37, runner 00 NYC Marathon). Never married; s great food, theater, books, travel; -aware, self-confident. Ready for ious long-term friendship and riage with kind, supportive, fun, nonsmoker), genuine and attractive, essional single man, 34-45. 5762 ✉

active White Female—Late 50s, smoker, seeks white, single, attractive, ng, sincere Christian gentleman for ningful relationship. Photo. 5758 ✉

Seductive, Desirable Male PhD, 63—Sincere, supportive, loving, seeks slim, leggy, educated lady. Photo. 5743✉

Pretty, Vivacious, Young 50s—Looking for a special Manhattanite - sincere, tall business or professional, 57-65. 5726 ✉☎

Beautiful—41, seeks attractive, well-therapied man under 49. 5739 ✉☎

Where Art Thou Romeo?—Blond, Italian professional female, 42, 5'7", hazel eyes, fit, humorous, down-to-earth yet classy. Radiant, healthy and attractive. I seek a sincere male partner to share life's adventure with! My passions include art, creativity, music, dancing and dining, as well as scuba diving, sailing, cycling, hiking and swimming. Spirituality, sensuality and open communication are important to me, and I desire a man with common interests. I love to travel worldwide, explore new places and ideas, and desire a self-actualized, healthy, drug/disease-free, easygoing man to walk the path beside me. You are attractive, fit, athletic, spiritually aware, from a Christian background, professional, prosperous, generous with your love and your time, between 35-50, over 5'10", have lots of enthusiasm, a sense of humor, energy and a positive, happy attitude! You are sincere about finding your life's partner and are marriage and family-minded. Photo and letter a must! All replies answered. 5734 ✉

Strikingly Pretty Brunette—Warm, loving, fun, bright, classy Jewish lady, 46, 5'6", with varied interests, seeks attractive, successful, warm, personable, previously married Jewish professional male, 46-56, for a fun, committed relationship. Note/photo. 5740 ✉

Sophisticated Caribbean Woman—Former fashion model, world-traveled, well-informed, fun-loving and affectionate. I am black, slim, elegant, 57 (look early 40s), 5'8 1/2" and in perfect health. I'm a Manhattan resident who enjoys all forms of the arts, stimulating conversations, cooking, dancing, hiking, etc. I seek a tall, sincere man of substance, over 55, who is ready for a real woman and a romantic relationship based on mutual love and respect. 5747 ✉☎

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Attractive Blond—Single white female, enjoying the good life in NJ seeks financially successful, athletic male, 50 +. Loves to play tennis, golf, skiing and open to all sports looking for a partner to share in new adventures, traveling, romantic evenings. Note/recent photo please. 5735 ✉

Tall, Good-Looking—Athletic musician/dealer (not drugs! - valuable instruments), seeks woman up to 39, fascinating, romantic, empathetic (very attractive wouldn't hurt). Photo/phone. 5753✉☎

Duo Is Better Than Solo—Jew, mensch, 50s, divorced and widower, two grown married daughters, MBA plus, traveled over one hundred countries, entrepreneur, financially secure, joie de vivre, seeking marriage. Photo/letter, please. 5722 ✉

Dreams Come True—49, handsome, fit, romantic, sports MD, seeks lovely, lively lady who is sexy, sassy and sophisticated - forever. Photo, please. 5756 ✉

Scarsdale/Edgemont—Pretty, nice, 39, and son, seek wonderful Jewish man ready for house, dog and forever after. 5749✉

Shovel Sunshine Instead Of Snow!—Financially secure Jewish entrepreneur would like to meet his match for permanent relationship. If you are thin and/or petite Jewish female, late 40s, and would like a great lifestyle a la Scottsdale, please respond only with photo/details. 5738 ✉

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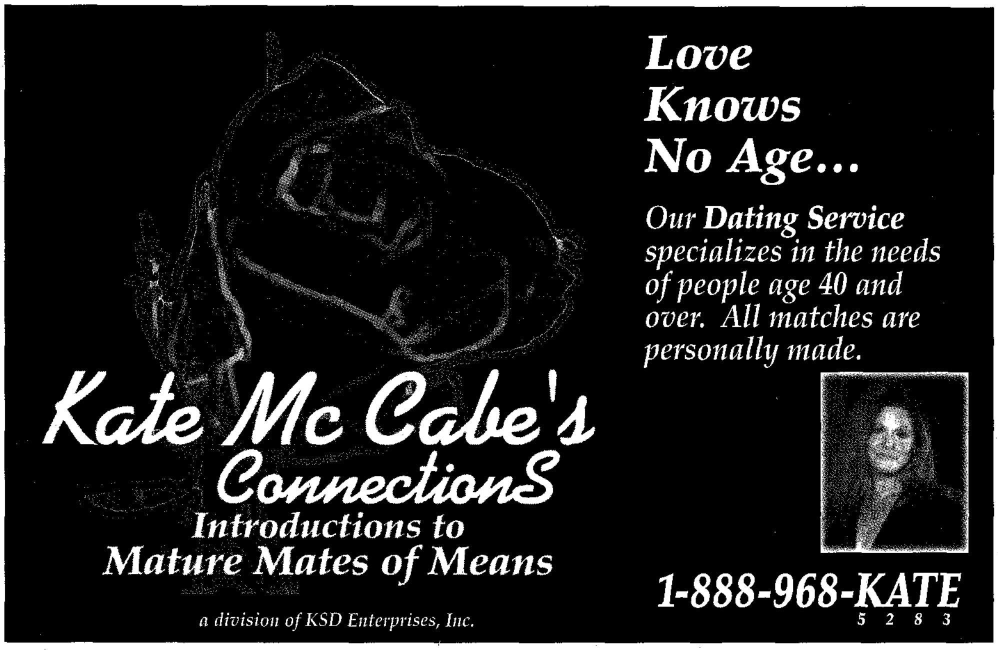

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Gay Woman—Late 40s, professional, pretty, slim, fit, amusing and stable, seeks companion of similar description. Note/phone. 5745 ✉☎

East Plus West Equals Happiness—37, 5'6", slender, cute, gentle, romantic, professional Chinese female, seeks a 40ish, mature, responsible, kind, fun-loving, successful professional whose highest priority is a happy lifetime marriage and beautiful children. Phone/note/picture. 5730 ✉

Handsome, Kind—Gentle, romantic man, with a good sense of humor, 49 (looks 42), physician in central NJ - close to NYC, athletic, fit. Loves music, sports, the arts, the ocean, dining out. Seeking bright, slim, very attractive, intelligent, loving woman, 30-45, for lasting relationship. Note/phone and recent photo. 5779 ✉

Single Jewish Man—46, JD/PhD, seeks a pretty, never-married, educated woman interested in the arts. 5776 ✉

Life Is Not A Sitcom—Though sometimes the plots are real. I am widowed, 42, a dentist, raising two kids. My activities include repeating elementary school, tennis, and swimming. I am well-read and well-traveled. I have room in my hear for perhaps one more child. You are a 35-44-year-old, nonsmoker, with a nice smile, a good conversationalist. Geography is important, I live in Nassau County. Photo. 5746 ✉

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Jewish widow seeks companion. Must
worldly, wonderful, financially secure a
unattached, 65-75. 5736 ✉

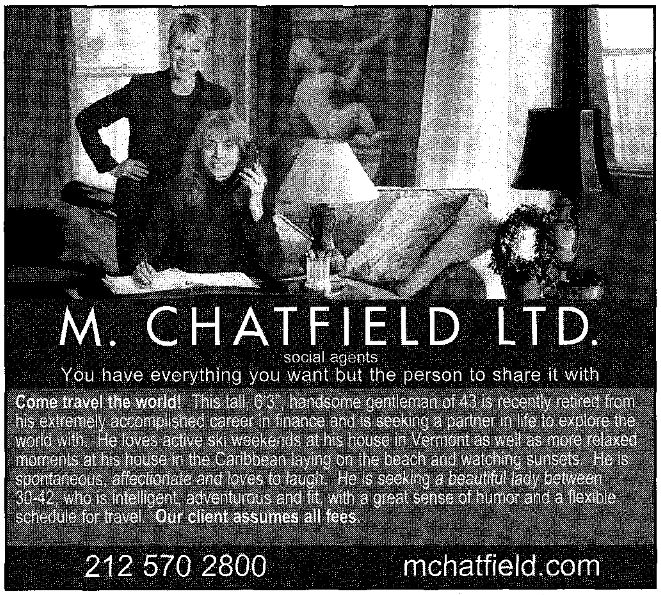
Warm, Handsome Professional—Pa
time dad, 43, 6'1", in great shape, f
head of hair, would like to connect w
female counterpart. Note/photo. 5760✉

Nature Lover's Dream—(201), pre
woman, caring, happy, bright, optimis
with (845) getaway. Seeks big-heart
mogul, 50s, who loves fresh air and ci
country balance. Nonsmoker. Ready
commitment. Note/photo/phone. 5732

Marriage-Minded—Very good-looki
successful, early-50s attorney, no glass
yes - full head of hair. Ready for comm
ment with very pretty professional wom
mature in a silly way, 30-39, for marri
and family. Photos only. 5729 ✉

Single White Male—35, Jewish, d
hair, blue eyes, financially secu
enjoys good people, good food and g
times. Sports interests: football, ten
Pastimes: motorcycling, boating, fishi
Seeking lifelong mate (not necessa
Jewish), age 25-30, ready for marri
and children. Must be intellige
independent, possess good sense
humor and enjoy spontaneity. Se
photo with reply to: 5773 ✉

I Would So Love—To meet a wa
optimistic, gentle man (a wicked sense
humor helps, too!), 55-70, who shares
passion for classical music, the outdo
and travel. This extremely attracti
sensual, sophisticated lady will
disappoint you. Your kids a plus. 5757



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't settle for less and neither will you.
o and note, please. 5744 ✉

d, Attractive, Vibrant—European
ale, no children, looking for pro-
onal gentleman, 40-up. No drugs.
mokers. Phone/photo, please. 5733 ✉

norous—Kind, very attractive, easy-
g female, not marriage-minded but you
r know, 36, one daughter, 14. Seeks
rous, successful, fun guy. 5719 ✉☎

active And Fit—48-year-old profes-
al female who is fun-loving, passion-
adventurous and serious about the
s and people who are dear to her -
s a man (young 40-55) to crawl in
with. Integrity, humor and the
e to bask in happiness as well as see
unhappiness is a doorway to intimacy
al plus. Note/photo. 5742 ✉

histicated, Shapely, Gentle—
ific athlete, excellent physical shape,
attractive, well-educated, cultured,
-traveled, stylish, tall Jewish lady -
ing kind, cosmopolitan, successful
leman, 45-57. 4.0 tennis player/avid
is a plus. Honesty/sincerity/kindness
ur real advantage. 5755 ✉☎

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n, well-traveled professional woman
s independent and successful - likes
trips, dinner parties, cozy nights, jazz,
conversation, movies. Loves design,
met cooking, scenic walks, architec-
theater and hockey. Wants a guy
s smart, caring, has a strong sense of
similar values, many interests, enjoys
nd understands what it takes to build
ationship. Call/note/photo. 5771 ✉☎

dren/Marriage-Oriented—44, 5'10",
blond/blue, soft-spoken gentleman;
vestern values. Kids okay. 5769 ✉☎

Pretty, Slim, Shapely—Educated, sensual, seeks special man, 68 plus. 5737 ✉☎

46, 5'3", 108 lbs, Pretty, Petite—Kind, affectionate, finance professional, kids off to college, seeks to share life with cute, warm, emotionally and financially secure, Jewish, athletic male who enjoys tennis, golf, outdoors and all the best life has to offer. 5752 ✉☎

Attractive Bachelor—35, 5'10", Christian background, Ivy-educated businessman, financially secure, seeks never-married woman, 26-33, in search of mature relationship. I'm intellectual as well as practical, love conversation, companionship, sharing good times. 5731 ✉☎

Attractive Psychotherapist—38, warm, positive attitude - enjoys skiing, tennis, travel. Seeks male counterpart. 5721 ✉☎

I've Saved All The Travel Brochures—Vivacious, beautiful, classy, interesting, very romantic, 5'5" lady in (212)/Boca, seeks lover of all things cultural, mensch, 58 plus, to enjoy the best life has to offer together. Cdigarden@aol.com 5759 ✉☎

Vibrant, Pretty, Brown-Eyed—Medical professional, 34. Enjoys golf, animals, travel and good conversation. Seeks educated, attractive, kindhearted male, 30s-40s, for fun, adventure and long-term relationship. Photo. 5741 ✉

Playing For Keeps—Professional Jewish woman, mischievous, attractive, upbeat, warm and engaging. Seeking a successful, kind and thoughtful partner for life, 35-45. Nonsmoking preferred. 5725 ✉☎

Bright, Successful Man—Good-looking, witty, artistic, happy, loves life, 61, 5'10", divorced. Seeks brains, beauty, artist's eye, for happy times. (212) only. Photo. 5727 ✉

Gay White Male—37, Italian, physician, in good shape, good-looking, well-educated, sophisticated, established, financially and emotionally secure, into the finer things in life - seeks professional, gay white male, 30-45, of similar mind, and open for sincere, committed relationship. Photo appreciated. 5774 ✉

Sultry, Attractive, Slim—5'4", creative brunette, hypnotist, seeks brown-eyed, handsome, 40ish, earthy male to hypnotize. Jewish/Italian a plus. 5720 ✉

Young And Successful—35, 6'1", athletic, handsome, Catholic, looking to have a relationship with someone who likes variety in their life - fine food, theater, movies, city and travel. Seeking a woman who is beautiful, size 8 or less, athletic, outgoing, with a passionate personality, in her 20s. Photo. 5777 ✉☎

Su
M
T
W
Th
1 Kayaking 1:00 pm Cigar Bar & Dinner 7:00 pm Book Club Discussion 8:00 pm
2 Fujiyama Mama Dinner 8:00 pm
3 Spanish Wine Tasting 7:00 pm
4 Fencing Class 7:00 pm
5 Group Board Games 8:00 pm
6 Swing 8:30 p
8 Gospel Brunch 11:00 am Softball Game 2:00 pm Film & Discussion 5:00 pm
9 Indoor Rock Climbing 7:00 pm
10 Philharmonic in the Park 6:30 pm Yoga Class 8:00 pm
11 Chinese Banquet 7:00 pm
12 Cooking Class 7:30 pm
13
16
17 Drawing Class 7:00 pm
18 Laser Tag and Video Games 8:00 pm
19 Tarot Card Workshop 7:30 pm
20 Ski T 6:30

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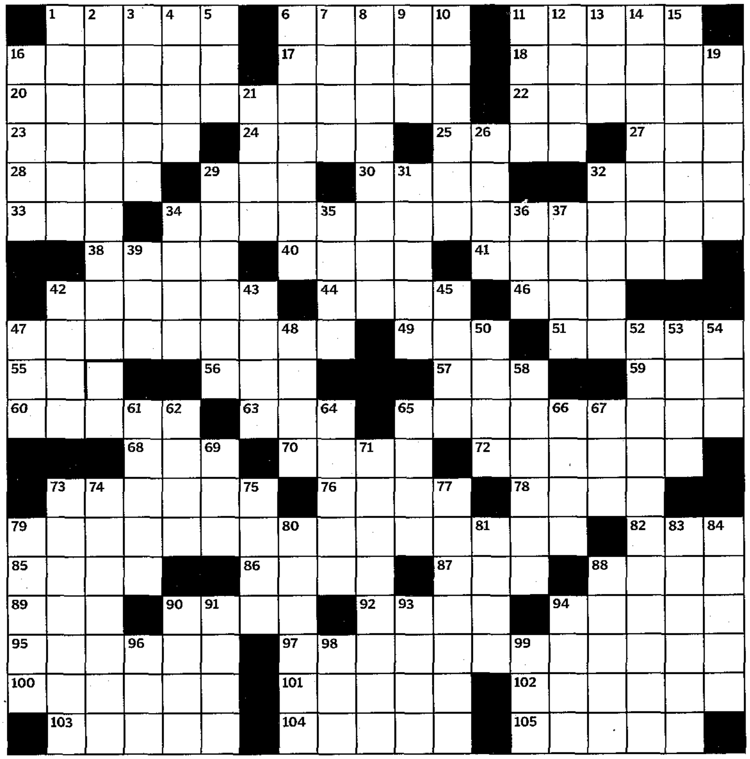


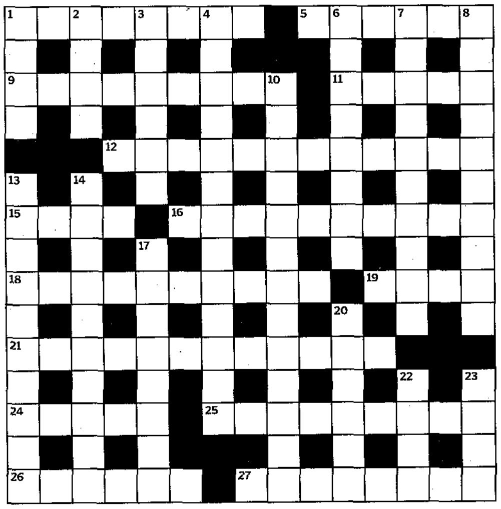
ACROSS

1 "Many —— 'twixt the cup and the lip"
6 Hero's award
11 Org. that bestows the Oscars
16 Prison riot site, 1971
17 Daughter of William I
18 Teahouse hostess
20 "—— Mary's"
22 Fairy-tale boy
23 Looks from Groucho
24 High point
25 Former shahdom
27 Boxing great
28 "The King and I" heroine
29 Grand Central or Penn, for short
30 Zola novel
32 Be sullenly aloof
33 Biblical day of rest: abbr.
34 Mary
38 1997 Peter Fonda role
40 Rulers of a film planet
41 Pact
42 Adorned with ruffles
44 "Time —— My Side" (Rolling Stones hit)
46 Tidal outflow
47 Mary ——
49 Settle with the cashier
51 Mary ——
55 Shandy ingredient
56 Stallone's nickname
57 Between a birdie and a bogie
59 Keats specialty
60 Mary ——
63 NASA moon lander
65 Mary ——
68 One of Hawaii's Maunas
70 "—— Yellow Ribbon Round . . ."
72 Doesn't have a seat
73 Part of N.Y.P.D.
76 Julep flavoring
78 Milky gem
79 Mary ——
82 Lyricist Gershwin
85 Start the bidding
86 Twitches
87 Same old grind
88 Privy to
89 Eliot's "cruelest month": abbr.
90 Has vision
92 Steed speed
94 When an actor makes an entrance
95 Expand
97 Mary, ——
100 Whine tearfully
101 Exhausting the supply of, with "up"
102 Charm against harm
103 Ginger cookies
104 Medieval menials
105 The Fates of Norse myth

DOWN

1 Acropolis goddess
2 Mary ——
3 Autumn zodiac sign
4 Sherbets
5 Buddy
6 Eyelash enhancer
7 Esau's land
8 Protections against attack
9 Capp and Capone
10 Hispanic
11 Khan title
12 Ornery
13 Brooch
14 Partner of battery
15 Mary ——
16 Geographer's reference book
19 Resembling one another
21 Behind schedule
26 Floating platform
29 Beach finds
31 "The Tortoise and the Hare fabulist
32 Volvo rivals
34 Anatomical tissue
35 Andy Griffith's son, on TV
36 Numero of coins in the fountain
37 McEntire of country music
39 Hat, slangily
42 F.D.R.'s dog
43 Holler
45 Valley of the grapes
47 Higher than a capt.
48 Nikita's no
50 Bisons' Himalayan relative
52 Mary ——
53 Bookie's quote
54 "The Bridge of San Luis ——
58 Verbal comeback
61 Scarlett's mother
62 Evening in Paris
64 Do a takeoff on
65 Thorn in the side
66 Engrossed
67 Alfonso XIII's queen
69 Playbill information
71 Relativity theorist
73 "Mary ——"
74 Early co-ed college in Ohi
75 Noble Ferrara name, once
77 Large crowds
79 Hope-Crosby travel paths
80 Off-color, as a joke
81 Hatchback, e.g.
83 Mailmen's beats
84 "—— of robins in her hair"
88 Bring upon oneself
90 Staircase unit
91 Smorgasbord dish
93 Actress Russo
94 Odor: prefix
96 Second Mrs. Sinatra
98 Letters on the Intrepid
99 Lady Windermere's possession

The 'Guardian' Crossword Set by Hendra



ACROSS

1 Small pliers for picking up. (8)
5 Springtime border chaos. (6)
9 Biting first and third pieces of Turkish delight. (9)
11 Wader hidden by another one. (5)
12 Converted flats, generic holiday accommodation. (4-8)
15 Pill-box carried in certain robes. (4)
16 Duke of Milan going to America and doing well. (10)
18 Study, reading Reformation. (10)
19 List of options for fellows at university. (4)
21 Perfumed hair-oil outstanding in east. (12)
24 Fly from a shipwreck. (5)
25 Emergence of English mother-race. (9)
26 One thousand times troubled by fate. (6)
27 Stock watering legitimate in his business? (8)

DOWN

1 China tea? (4)
2 Japanese play the Spanish at Christmas. (4)
3 Distinguishing mark long in court. (6)
4 Air Force degrees could be absolute farce. (8,5)
6 A Greek character always a winner. (8)
7 What are those creatures on the grass? (
8 One in Monte Carlo typically has endless wealth, gossip and that which is French. (10)
10 Act of partners to create inexpensive eat place. (9,4)
13 Jet noise ban. (5-5)
14 Flourishes, taking coarse cereal meals. (1
17 Form in river, having lost social standing. (8)
20 Beyond where there is room for improvement? (6)
22 Settled business. (4)
23 Poet's soon to have no name. (4)

Solutions to last week's puzzles appear on page 123.

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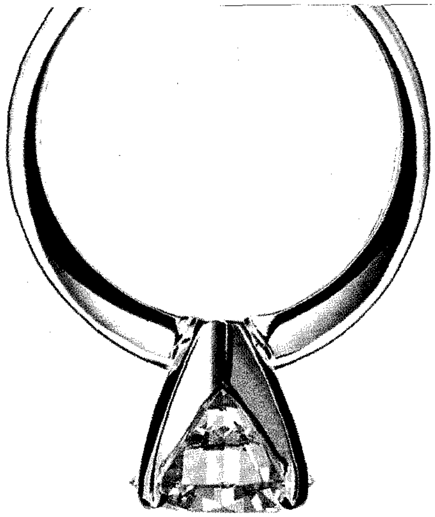
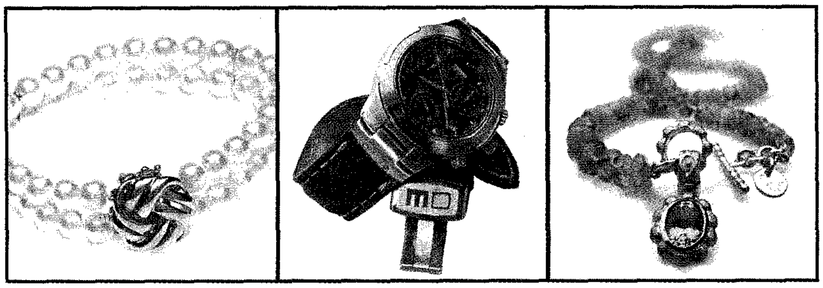


Who needs Mistletoe...



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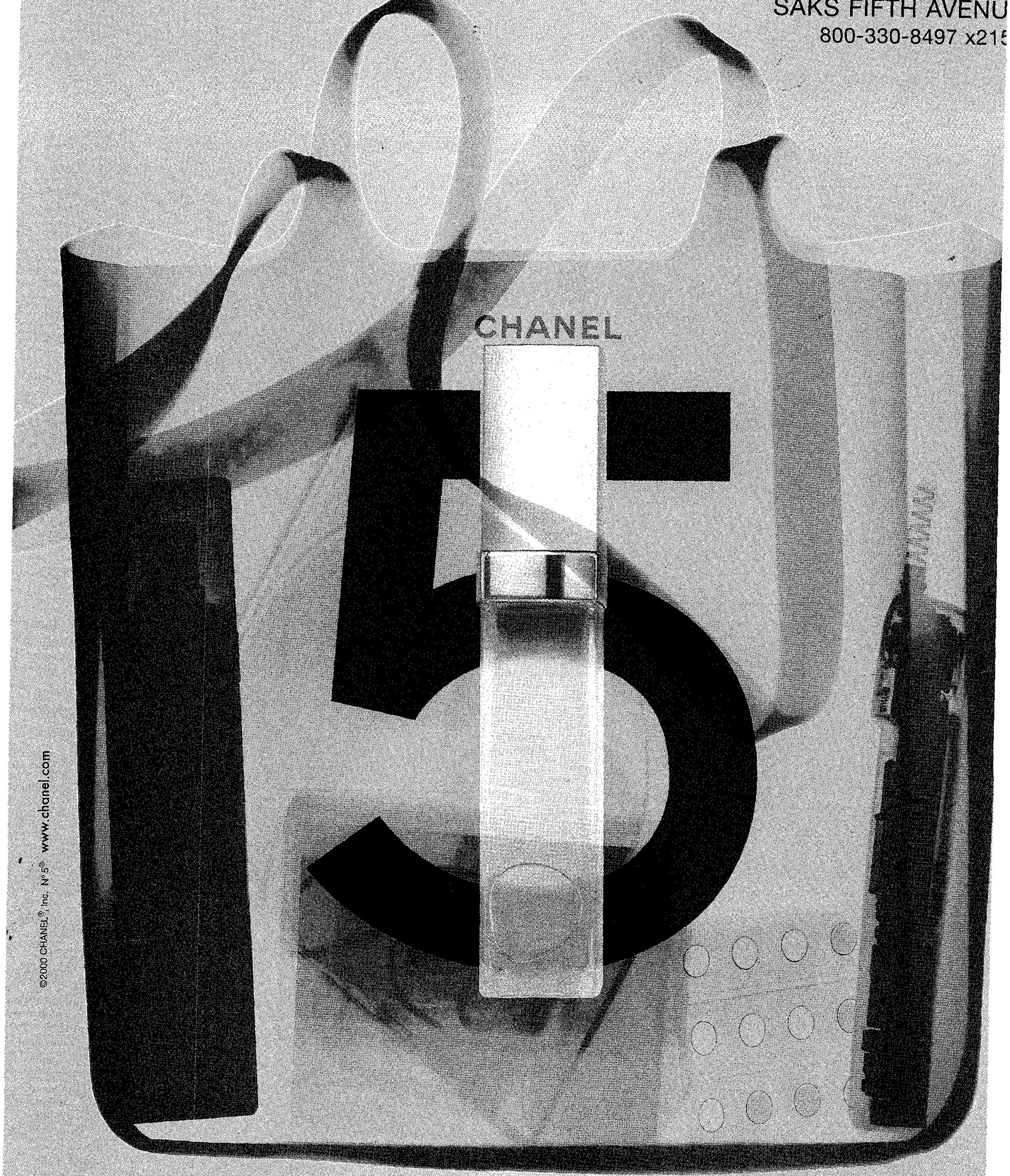

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